

SATURDAY, MAY 15, 1875.

No. 158, New Series.

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## LITERATURE.

*The Poetical Works of Sydney Dobell.* (London: Smith, Elder & Co., 1875.)

THE author of "The Roman" assured his readers in the preface to the second edition of that successful work, that he was not responsible for his title-page, which represented "The Roman" as a "Dramatic Poem," while in his own opinion he was not likely to be capable of writing a poem for ten years to come, though in the meantime he hoped to write much poetry. The author of *Balder*, in the preface to the second edition of that work, which was less successful, informed his readers that "Balderism" was a common malady of the time. In this he was probably right, though he did not succeed so well in the diagnosis of the disease. No doubt, as he supposed, want of faith was part of Balder's disease; and if the trilogy, of which we have only the first part, had been completed, we might have come to know rather more precisely than we do now what Mr. Sydney Dobell understood by faith, which, if taken in a sufficiently comprehensive sense, is a remedy for all the disorders of the human spirit, and therefore for those which afflicted a curious constellation of clever young men about the middle of the nineteenth century. As it is, one feels tempted to say,

"Curentur dubii medicis majoribus aegri."

There is probably less faith of all kinds in England now than there was a quarter of a century ago, and yet Balderism is pretty well extinct. The truth is that it was an isolated phenomenon, and arose from causes of little permanent significance, and though most of the principal poems of the movement are very long ("Festus" in its complete form is longer than the *Iliad*), they have really less to say than *Maud*, which, short as it is, succeeds in incorporating most of the substance of the Latter Day Pamphlets with most of the ideas of the spasmodic school. Mr. Bailey, the eldest of the family, was certainly, and perhaps still is, monstrously clever; at twenty-three he had sighted most of the commonplaces which for the last five and thirty years have been popular among the more intelligent sections of the half-educated, and, so to speak, had shot them flying. *Festus* is full of lines and paragraphs which, though of themselves they may not convey much to a casual reader, are sufficient to prove, if the reader is duly prepared with the thought they contained, that Mr. Bailey has been beforehand with him. Still, if this precocity had stood alone, it would not have been mistaken for genius

by the public, but the heat and excitement which accompanied it were very deceptive, as it did not occur to Mr. Bailey, or his admirers or successors, to ask what the heat and excitement were really about, or to call to mind the fact that all forces seem larger while they are unemployed. The school consisted of clever young men with a good deal of knowledge, brought up alone, and therefore ignorant both of the connexion of knowledge and of the connexion of life, who were full of sentiment and unhackneyed feeling, and had nothing in their occupations and circumstances to help that feeling to pass into action, who were too unsophisticated and too refined to be accessible to concrete temptation, and so imagined themselves monsters of satanic wickedness when they felt unpractically naughty, just as they imagined themselves heroes and sages and saints when they felt unpractically good. They all dealt in forced metaphors, which Alexander Smith handled best, and in violent descriptions of feelings which the most sympathetic outsider could not fail to trace to a commonplace origin; as they knew nothing of life, they never got far beyond duets between a man in a state of tumult about nothing, and a sympathetic woman generally more or less resigned; and they none of them, not even the author of "Festus," succeeded so well with the public as "Satan" Montgomery, who was quite as excitable, more orthodox, and rather emptier.

Mr. Sydney Dobell, without being exactly a leading representative of the school, came nearer than most of its other members to being what is generally considered a poet. In fact, his friends were of opinion that if his long trances of prayer had not brought his brain into an overwrought condition, on which accidents told so seriously that it was necessary for his physicians to prohibit intellectual exertion with increasing stringency, his genius as he grew older would have worked itself clear, and he would have produced classical and immortal works. Probably when "Balder" had been written it was already too late: it is unexampled for a poet after the age of eight and twenty to retrieve so ambitious, so elaborate, and so well-considered a failure; nor is it probable that, under the circumstances, he would have found anything in his surroundings to supply him with steady inspiration after the first fervour had burnt itself out. Probably the absorbing interest which he took in contemporary politics was really a much greater hindrance to him than failing health; even Wordsworth had to make believe a great deal (which was easy to a recluse who lived before railways and almost before newspapers) in order to make what little he did of the politics of the Napoleonic period, which was incomparably more poetical than the period of 1848; and Shelley made some progress towards weaning himself from politics by turning politics into fairy tales which sometimes, as in "Hellas," included his best work.

Apart from this drawback, he had a great measure of the poetical temperament, and the limits of his achievement are to be sought not in the defects of his endowment, but in those of his environment, which encouraged an excessive subjectivity. This

in turn misled him, and made him aim too high. However, his natural refinement of perception enabled him to see that a poem ought to have a subject and keep to it. Both "The Roman" and "Balder" tell their story much more clearly than "Festus" and "A Life Drama." "The Roman" even has an interesting story to tell, though it is characteristic of the tendencies of the school that the ironical motive which Shakspeare uses for the one scene of Mark Antony at Cæsar's funeral is spun out here till it serves for a play, which winds up worthily with a reminiscence of the trial of Faithful, flavoured with some of the humours of Dogberry and Verges. "The Roman" himself owes much of his inspiration to Mazzini, but there is much that is really Miltonic and admirable (in the way in which Keble is sometimes Miltonic) in the hymn which he sings at a kind of Eisteddfod, supposed to be held in a ruined Italian amphitheatre. His first song (which, like some of the songs in the *Princess*, is in blank verse), about the poet who bends above his lyre and strikes, seems as if it ought to have had the honour of suggesting Mr. Browning's poem, headed "Transcendentalism, a Poem in Twelve Books." In "Balder" we have a less interesting subject, though in one way it marks an advance that the situation develops itself much more strictly and logically, while "the Roman," up to the last act, seems almost entirely exempt from the consequences of his own actions. Balder has shut himself up to write the immortal epic of world history, with his wife and child. The child dies; under this affliction, and the strain of solitude with Balder, the wife's reason gives way. Balder gets blasé with his work, and thinks he has exhausted the universe, and gradually gets the fixed idea that he must kill his wife. If the second part of the trilogy had been written, we should have learnt from that, instead of from Professor Nichol's introduction that—though the fixed idea ripens to purpose, and even to a commencement of execution—Amy was saved after all. The interest of the poem, such as it is, lies in the ever-recurring contrast between Amy's overwrought feeling and Balder's overstrained thought, and if the writer had known how to handle his subject on the scale of "James Lee," it might have repaid treatment. As it is, the subject is drowned under an avalanche of fluent sonorous fervour, with here and there an image which might tempt a writer whose judgment was immature; and as if this were not enough, many pages are taken up with samples of Balder's poetry, including a description of Chamounix, which Professor Nichol thinks may rival the celebrated piece of Coleridge.

If one tries to ascertain what were the special poetical gifts of Mr. Dobell, besides the general richness and loftiness and freshness of mind which won for his two long poems what it is not harsh to think a rather false success, it is natural to turn to the shorter poems. These, indeed, have not many of the exquisitely felicitous conceits which relieve the longer poems like this from "The Roman":—

"Good Father,  
Which of the angels do they miss in heaven?"

Oftimes at mass I press him close, and tremble  
To the sweet voices, lest at 'in excelsis'  
He should remember, and go back."

On the other hand, they are more natural and less fatiguing (this does not apply to the sonnets), and for this reason it is easier to enjoy the fragmentary vivid perceptions of nature like this on the Cuckoo:—

"His voice the very colour of the cool  
And equal Dawn that, like the sound of flutes,  
Rose in the woody silence;"

or the fantastic picturesqueness of "The Olive."

The human interest of the shorter poems—especially of "England in Time of War"—generally centres in a very delicate apprehension, and not inadequate reproduction of what we may call raw feeling; and perhaps it is not exactly an artistic defect that, when the writer has struck the right key-note, he strikes it again and again instead of developing it.

There is one stanza in "The Magyar's New Year's Eve" which deserved a place in a better poem:—

"But we are fettered, and a bondsman's ire,  
Howe'er it flash, can only end in show'rs.  
Who shall unlade these limbs? Alas, the fire  
Of passion will not melt such chains as ours;  
We have but heated them in wrath of men  
To harden them in women's tears. What then?"

Though it does not lead to anything so quotable, sympathetic readers will be still better pleased with the fancy of the widowed sweethearts of the fallen members of Garibaldi's legion constituting a new and superior religious order.

It would have been pleasanter to have found more to praise among the salvage of the innocent wreck of a nature so pure and so rich and so lofty as Sydney Dobell's.

G. A. SIMCOX.

*Lives of the Archbishops of Canterbury.* By Walter Farquhar Hook, D.D., F.R.S., Dean of Chichester. Vol. X. (London: R. Bentley & Son, 1875.)

DEAN HOOK'S new volume does not seem to us to be so valuable or so interesting as any of its predecessors. Partly a sense of weariness must naturally creep over a writer who has pursued his subject through so many volumes; partly the lives of such men as Grindal, Whitgift, Bancroft, and Abbot, do not afford materials of direct biographical interest. But, more than this, the points of general ecclesiastical interest which centre round these archbishops are not such as win Dean Hook's sympathy or appreciation.

Under the fostering care of Elizabeth and Archbishop Parker the *via media* of the English Church had been established on a basis of common sense, if not of strict logic. It sufficed as a bulwark against Rome, and as a foundation for political unity. But those who assented to it at first hoped some day to change or modify it in the direction of their own opinions. After the frequent changes which had followed one another so rapidly it was impossible that any great sense of fixity should attach to any one ecclesiastical system. The political events of Elizabeth's reign made it impossible for the Catholic party to hope for any modifications in their favour. The Anglican Church became more decidedly

Protestant in character, and as a consequence many of the more advanced of the Protestant party in England wished to remove from its ceremonies and formularies everything that could be construed into agreement with the old ecclesiastical system. But the opinions of these ultra-Protestants, or Puritans, were looked upon with suspicion by the Queen: they rested upon principles which, if carried from religion to politics, would become extremely dangerous. Moreover, the fact that the English Church had retained its old form of government prevented any violent breach between England and the Catholic powers of the Continent. England could still claim a place in the old state-system of Europe.

Thus, from political reasons, Elizabeth was determined to keep down the Puritans. The Bishops were to aid her in maintaining peace at home: they were to act as a sort of clerical police: by means of them the unruly and turbulent were to be kept in order, and the spirit of innovation was to be firmly checked.

The long reign of Elizabeth enabled her to give greater stability to her views of Church government than had been permitted to her predecessors. The events also of her reign did much to weld together the political and religious systems which she adopted. The perils which England had to face were closely connected with religious questions. The great struggle against Spain did much to root Elizabeth's ecclesiastical system in the hearts of her people, who had to rally round some religious banner. The forms of the English Church, which were fluid at the beginning of her reign, had become rigid in their main outlines at the time of Elizabeth's death. To trace this process, with a broad sympathy for the political complications of the time, and with an impartial appreciation of the position of the contending religious parties in England, is the difficult task which lies before the ecclesiastical historian of Elizabeth's reign.

Dean Hook has not looked at the matter in this way. He considers that the Church of England, in its existing form, according to his own interpretation, came into existence all at once at the accession of Elizabeth. The "*via media Anglicana*" was not, according to him, the result of gradual development, but had from the first clearly marked principles to which its members were bound to adhere. Grindal, for instance, "had, during his exile, formed a friendship, to the detriment of his principles, with some of the leading Protestant sectaries, especially with those who were more or less under the influence of John Calvin." Dean Hook begins his account of Grindal's episcopate by laying down the broad principle: "The Catholics in our Church were desirous to retain as a proof of their Catholicism all the old habiliments, as well as the ancient rites, which could be purged from Popish superstition. Opposed to them appeared the ultra-Protestants, whose object it was to abolish every feature of Catholicism in our Church." This language has at the present day gained a certain controversial meaning, but it in no way represents the objects of the contending parties at the time. Even at the present day, after three

centuries of experiments, people seem to differ about the habiliments and rites which "can be purged from Popish superstition." How were they to know them at once before they had had time to make any experiments at all?

Dean Hook condemns the Puritans unheard. Their endeavours to turn the Reformation movement in the direction which they wished, he considers to be merely a nefarious attempt to apply Church property to one particular sect. The archbishops are estimated entirely by the vigour they displayed in repelling this attempt. His partiality destroys entirely his sense of humour, and he does not appreciate the difficulties of the episcopal position. It is true we have not many personal traits of the four archbishops whose lives he is narrating; they were not men of very strongly marked characters. But Dean Hook does not care to look upon their personal character; they are to him merely symbols of the English Church. Their episcopal adulation of James I. is defended as being the result of a natural enthusiasm at discovering that a man who had been brought up as a Presbyterian, "was, after all, a churchman at heart." He speaks indignantly of "the great lying petition, called the Millenary Petition, although only signed by 750 ministers." His apology for Bancroft leads him into a contradiction in terms: "learned and amiable as he was, he suffered from a temper which he sometimes found it impossible to control." When the judges gave their opinion that the power of the Star Chamber was enough to authorise Bancroft to enforce Canons which had not received the sanction of Parliament, Dean Hook makes the following extraordinary constitutional statement: "They only stated the law as the law then was. The will of the King was the law of the land, subject to some undefined power of interference on the part of the three estates of the land—or the Parliament."

Enough has been said to show that this volume cannot be regarded as a sympathetic or impartial history of the ecclesiastical struggle which it narrates. It has, however, all the learning and research which marked Dean Hook's earlier volumes. But is Dean Hook justified in construing Bancroft's joke against the attire of the Puritans at the Hampton Court conference, that they "conformed to the Turks rather than to the Papists," to mean that they "came in their dressing gowns to mark their contempt of ceremonies"? M. CREIGHTON.

*Six Months in the Sandwich Islands.* By Isabella L. Bird, Author of "The Englishwoman in America." (London: John Murray, 1875.)

AFTER a voyage from New Zealand described as "in spite of minor evils . . . a singularly pleasant one," but which to those who have not roamed so far, sounds of sufficient discomfort to have damped any but the most buoyant spirits, the author landed in "search of health" at Honolulu, which is described as consisting, besides "frame houses," of "houses built of blocks of a cream-coloured coral



conglomerate laid in cement, of *adobe* or large sun-baked bricks, plastered; houses of grass and bamboo; houses on the ground and houses raised on posts. . . . Each house has a large garden or 'yard,' with lawns of bright perennial greens and banks of blazing many-tinted flowers, and lines of dracaena and other foliage plants, with their great purple or crimson leaves, and clumps of marvellous lilies, gladiolus, ginger. . . . Fences and walls are altogether buried by passion-flowers, the night-blowing cereus, and the tropaeolum, mixed with geranium, fuchsia and jessamine, which cluster and entangle over them in indescribable confusion."

The inhabitants decorate themselves and the walls of their rooms with garlands of ferns and flowers, and all the natives, men and women, are great riders. "The native women all ride astride, on ordinary occasions in full sacks or *holulus*, and on gala days in the *pau*," a winged dress, orange, scarlet, or white, on gay brass-bossed high peaked saddles, bare-footed, and crowned with flowers.

"A great many of the foreign ladies on Hawaii have adopted the Mexican saddle also, for greater security to themselves and ease to their horses, on the steep and perilous bridle-tracks; but they wear full Turkish trousers and jauntily-made dresses reaching to the ankles."

In some such gear, on a Mexican saddle, with four fathoms of tethering rope round her horse's neck, and riding cavalier fashion—in which manner all travelling must be done in Hawaii, "whether by ladies or gentlemen"—Miss Bird accomplished most of her adventurous journeys:—

"I even wish you could see me," she writes, "in my Rob Roy riding dress, with leather belt and pouch, a *lei* of the orange seeds of the pandarus round my throat, jingling Mexican spurs, blue saddle blanket, and Rob Roy blanket strapped on behind the saddle."

Returning from one expedition, the party have to cross a mountain river swollen by heavy rains, upon the margin of which they find a native woman on horseback, and two native men endeavouring to get the rider's horse across it. "The nearest man . . . put the lasso round the nose of the woman's horse and dragged it into the torrent," whence he threw the end of the lasso to the other native who was in advance:—

"There was a deep chasm between the two into which the animal fell as he tried to leap from one rock to another. I saw for a moment only a woman's head and shoulders, a horse's head, a commotion of foam, a native tugging at the lasso, and then a violent scramble on to a rock, and a plunging and floundering through deep water to shore."

Then "Deborah," Miss Bird's native attendant, went through, and the same process was repeated; lastly Miss Bird herself:—

"Though I had no fear of absolute danger, yet my mare was tired, and I had made up my mind to remain on that side till the flood abated; but I could not make the natives understand that I wished to turn; and while I was screaming 'No, no,' and trying to withdraw my stiffened limbs from the stirrups, the noose was put round the mare's nose, and she went in. It was horrible to know that into the chasm, as the others went, I too must go; and in the mare went with a blind plunge. With violent plunging and struggling she got her fore feet on the rock; but just as she was jumping up to it altogether, she slipped back snorting into the hole, and the water went over my eyes. I struck her with my spurs; the men screeched and shouted; the hinder man jumped

in; they both tugged at the lasso; and, slipping and struggling, the animal gained the rock and plunged through deep water to shore, the water covering that rock with a rush of foam being fully two feet deep."

Some time after we find her riding some way on a native's barebacked horse, and, her boots having disappeared, she adopts the native fashion of riding with bare feet.

Strange as was this mode of travelling for an invalid seeking health, it was not stranger than the marvellous scenes the sight of which was thereby attained. The scenery of Hawaii is singularly beautiful, and Miss Bird does only justice to its tropical luxuriance in a number of lively and interesting narratives. To those who have witnessed something of the wealth of nature in the tropics, the following account of the Kilauea woods in Kanai will not sound exaggerated:—

"There were deep ravines, along which bright fern-shrouded streams brawled among wild bananas, overarched by Eugenia, with their gory blossoms; walls of peaks, and broken precipices, grey ridges rising out of the blue forest gloom; high mountains, with mists wreathing their spiky summits, for a background; gleams of a distant silver sea; and the nearer many-tinted woods were not matted together in jungle fashion, but festooned and adorned with numberless lianas, and even the prostrate trunks of fallen trees took on new beauty from the exquisite ferns which covered them. Long cathedral aisles stretched away in far-off vistas, and so perfect at times was the Gothic illusion, that I found myself listening for anthems and the roll of organs."

Of the climate of these "Fortunate Islands" Kamehameka IV., the husband of Queen Emma, said at the opening of a Hawaiian agricultural society:—

"Who ever heard of winter on our shores? Where among us shall we find the numberless drawbacks which in less favoured countries labour has to contend with? They have no place in our beautiful group, which rests like a water-lily on the swelling bosom of the Pacific. The heaven is tranquil above our heads, and the sun keeps his jealous eye upon us every day, while his rays are so tempered that they never wither prematurely what they have warmed into life."

The genial effect of plenty on the character of the foreigners settled in Hawaii is noteworthy:—

"A man feels more practically independent, I think, when he can say to all his friends, 'Drop in to dinner whenever you like,' than if he possessed the franchise six times over; and people can indulge in hospitality, and exercise the franchise too, here, for meat is only 2d. a pound, and bananas can be got for the gathering."

The volcanos of Hawaii are numerous and active, and Miss Bird gives very minute and interesting accounts of that of Kilanea, and the vast extinct "Haleakaka."

The language of Hawaii is so easy that most foreigners acquire it readily. It contains only twelve letters, and is musical and sonorous.

The natives are a merry light-hearted people, great adepts at swimming, surf-riding on planks, wild goat catching on foot, and lassoing wild cattle, the descendants of those which Vancouver placed upon the islands.

"The educational system has been carefully modelled, and is carried out with tolerable efficiency. Eighty-seven per cent. of the whole school population are actually at school, and the

inspector of schools states that a person who cannot read and write is rarely met with."

In parts of the country where the river-beds form the only roads, the children swim to and from school every day. Distillation on the islands is illegal; foreigners who give spirits to the natives are liable to punishment, and licences to sell spirits are confined to the capital; but though, in spite of these prohibitory measures drunkenness prevails, it does not appear to be so heavy a curse to the people as the consumption of *awa* (*Piper methysticum*), the effect of which is more akin to that of opium-eating, producing the inertia and listless insobriety of the traditional lotus-eater. The *kalo* (*Arum esculentum*) forms the staple national diet. It is easily cultivated, and is exported to some extent to the Guano Islands.

"The melon and *kalo* patches represent a certain amount of spasmodic industry, but in most other things the natives take no thought for the morrow. Why should they indeed? For while they lie basking in the sun, without care of theirs, the coconut, the breadfruit, the yam, the guava, the banana, and the delicious *papaya*, which is a compound of a ripe apricot and a cataloupe melon, grow and ripen perpetually. Men and women are always amusing themselves, the men with surf-bathing, the women with making *leis* (garlands), both sexes with riding, gossiping, and singing. Every man and woman, almost every child, has a horse . . . to walk even 200 yards seems considered a degradation. The people meet outside each other's houses all day long, and sit in picturesque groups on their mats, singing, laughing, talking, and quizzing the *haoles* (foreigners) as if the primal curse had never fallen. . . . A life without care, and a climate without asperities, make up the sunny side of native life."

Its darker aspect is to be seen in the frequent earthquakes, the want of wealth on the part of the native government, the rapidly decreasing native population, the absence to a great extent of good roads and easy means of communication, the conflicting interests of the various foreigners settled in Hawaii, the great pressure of the American import dues on its sugar exports—the effect of which is to make the sugar-planters, who form an influential section of the foreign population, desirous that the islands should be ceded to America; and, above all, the dreadful scourge of "Chinese" leprosy. Such statements as the following appear at intervals in the newspapers:—

"All lepers are required to report themselves to the Government health officer, within fourteen days from this date, for inspection and final banishment to Molokai."

And to the leper settlement established on that island in 1865 the sufferers, irrespective of age, sex, or rank, are transported for life. Between 1866 and April, 1874, 1,145 lepers have been sent thither by the Hawaiian Government; 442 lepers have since died, and at present the number on the island is 703, including twenty-two children.

The rocky island of Molokai stands from 1,000 to 2,500 feet above the sea; and a plain of about 2,000 acres, hemmed in between the sea and a precipice 2,000 feet high, forms the leper settlement. Three miles further inland is the leper village of Kalawao.

"A noble instance of devotion has just been given by Father Damiani, a Belgian priest, who has gone to spend his life in these hideous scenes.

Besides two Roman Catholic churches, there are a Protestant chapel—with a pastor himself a leper, who is a regularly ordained minister of the Hawaiian board—and two school-houses, where the twenty-two children of the settlement receive instruction from a leper teacher."

The rations of food supplied by government are ample and of good quality—but there is no resident doctor. The lepers are necessarily dependent upon state support—and their sustenance forms a heavy drain upon the state revenues; such of them as are wealthy can obtain any luxuries they desire by purchase. A touching account is given by Miss Bird of the voluntary expatriation to Molokai of "Bill Ragsdale," a half-caste, who had filled important offices under the Hawaiian Government, and who was so little suspected of being a leper that he might have long escaped the fiat of the Board of Health had he chosen to do so. The Hawaiian government hope by the banishment of the lepers to stamp out the scourge; but we fear the evil is of deeper root.

We would call the attention of all lovers of the human race interested in the extermination of this dread calamity, to the investigation of the causes of leprosy, recently conducted by order of the Government of India by Dr. Vandyke Carter, in Norway and elsewhere, where it is rife. The causes and progress of leprosy, and the possible remedies for it, are worthy in their profound importance of the laborious investigation of our most learned medical men, and have as yet received but scant attention at their hands.

We have quoted in detail because we consider Miss Bird's a typical book of its kind, both in its excellences and its defects. While, however, we must thank the author for a good deal of miscellaneous information, and wonder at the surprising energy displayed by her in her various adventurous expeditions, we cannot say we have any desire to see our countrywomen emulate each other in traversing such rough and un-macadamised paths.

E. FREERE.

*The Black Book of the Admiralty: Appendix.*

Part III.\* Edited by Sir Travers Twiss, Q.C., D.C.L. Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the Direction of the Master of the Rolls. 1874. (London: Longmans & Co., and Trübner & Co. Oxford: Parker & Co. Cambridge: Macmillan & Co. Edinburgh: A. & C. Black. Dublin: A. Thom.)

SIR TRAVERS TWISS gives us another volume of appendix, containing the oldest known text of the Judgments of the Sea, or Laws of Oleron, from two MSS. in the Library of the City of London, belonging to the early part of the fourteenth century; and a text, also the oldest known, of the Good Customs of the Sea, which form the first and principal part of the *Consulate of the Sea*, from two Catalan MSS., one of the fourteenth, and the other of the fifteenth century, in the National Library at Paris. Each is accompanied by an English translation, which in the case of the *Consulate* is the first complete one that

has ever appeared, much as the work has been referred to by English and American judges and writers, who have chiefly known it from an Italian version, and have thereby been commonly led to give it the Italian name of the *Consolato del Mare*.

The learned editor has prefixed to this, as to the previous volumes, a copious introduction, in which he draws attention to the title borne by the former piece in the MSS. now used, "the Charter of Oleroun of the Judgments of the Sea," and traces, in other copies, first the introduction of the more common term "Rolls of Oleron," as an alternative to "charter," and then the omission of the latter term. Now, for English laws, the change of nomenclature from "charter" to "rolls" dates from the reign of John, when the practice of enrolment commenced; whence an inference arises that the laws of Oleron, which continued so long to be called a charter, were sanctioned for English use before that reign, and therefore probably, according to the common story, by Richard I. (p. xiv).

With regard to the *Consulate of the Sea*, not only is its Catalan origin fully established, but it is even proved that the extension of its use to the French and Italian ports must be attributed to the currency of the translations made from the early editions printed at Barcelona. This appears from the details in which it differs from the earlier laws of Marseilles (p. xxxiii), of which some MS. remains exist in the National Library at Paris; of Pisa (p. xxx), still existing in MS. there; and of Amalfi (p. lxvi).

We have only further to remark that the famous *Black Book of the Admiralty* itself has been found, since Sir T. Twiss published its contents from the copy of which the discovery was also due to the impetus given by him. It was among the private papers of the late Registrar of the Court of Admiralty, nor without reason, for "it was at the instance of Mr. Henry Cadogan Rothery, the present Registrar, supported by the recommendation of the late Judge of the High Court, the Right Hon. Dr. Lushington, that the Treasury consented to establish, for the first time, a public office, where the records of the High Court are now kept" (p. vii).

J. WESTLAKE.

*History of Cleveland, Ancient and Modern.*

By the Rev. J. C. Atkinson, Vicar of Danby in Cleveland. Vol. I. (Barrow-in-Furness: J. Richardson. London: Simpkin, Marshall & Co., 1875.)

ALTHOUGH the history of this portion of Yorkshire has already been written about at considerable length by the Rev. John Graves and Mr. J. W. Ord, we find this more modern attempt in the same direction in no respect superfluous. While so many other parts of the county, of much more importance in the general history of England, yet lack a chronicle, even of the humblest kind, Cleveland is very fortunate in the possession of three such able annalists as those just named and Mr. Atkinson.

Mr. Atkinson contrasts with the more old-fashioned county historians in the greater prominence which he gives to any matters throwing light on the prehistoric circumstances and condition of his district and its

inhabitants. In this portion of his subject, moreover, he is thoroughly at home, and no earthwork, burial mound, dwelling site or hut-pit within the limits of the "Land of Cliffs," seems to have escaped his careful and systematic investigation. Cleveland is singularly rich in such prehistoric remains, and a large proportion of them, from the wild, unreclaimed, and it may be said, unreclaimable nature of the parts of the country wherein they are situated, are less injured and defaced than is the case with many other like monuments of antiquity at the present day. The nature of these remains leads to the conclusion that the earliest dwellers here of whom traces can be found were a race of people living almost exclusively on the products of the earth, neither hunters nor herdsmen. That they should have selected bleak, exposed hill surfaces for the sites of their habitations, seems at first most remarkable, but the true explanation of this seems to be that down to the time of the Norman Conquest the dales were one continuous mass of forest and morass. In Roman relics the district is somewhat deficient: an inscribed stone supposed to record the formation of a portion of the road passing close by, or the erection of a building, "by some fifty soldiers of the sixth legion;" a part of a hand-mill, two or three incised stones, and a few coins (including a consecration piece of Vespasian, a Marcus Aurelius and an Empress Faustina) make up almost the entire list. The Anglian element, too, in Cleveland history, seems to be altogether a subsidiary one, a proof of which appears in the very small proportion of place names which can be traced to that source, upwards of 80 per cent. of such distinguishing marks being undoubtedly due to the Danish colonists who thronged into the country and settled down there before the close of the ninth century. Some interesting local evidence of the Danish occupation was brought to light very recently during the rebuilding of Kildale Church. In digging some of the foundations, and also in excavating along the mid-length of the nave, a number of skeletons in perfect preservation were unearthed, together with many iron weapons, swords, daggers, and a battle-axe, of unmistakable origin, showing that the mediæval church, which was being removed, had been built on the site of a Danish cemetery. The most striking testimony to the abiding influence of these invaders is to be found in the dialect of the district, most of the objects and operations of common country life being described by Danish terms.

The archaeological and philological portions of this volume seem to us by much the most valuable. In biographical interest the history is altogether wanting. For this, however, the author is hardly to blame, for, if we except the denizens of Mulgrave Castle, it would be difficult to call to mind a single individual of eminence or prominence claiming his birthplace within the limits of those parishes in Cleveland to which this first volume relates. Still some few deficiencies in this respect may be glanced at. The account of the family of the Sheffields, Earls of Mulgrave and Dukes of Buckingham (to whom belonged the royal residence

\* See notices of the first and second volumes on January 17 and April 25, 1874.



still known as Buckingham Palace) is compressed within the compass of six lines in this volume, although ample material exists for a very full and entertaining history. The date at which Mulgrave Castle—after passing through the hands of the De Mauleys, Bigods, and Radcliffes—came into the possession of Lord Sheffield of Butterwick, President of the North, is fixed by Mr. Atkinson about the year 1625; Antony à Wood, however, in his notes on Dugdale, to be found in Harleian MS. 1056, writes that Edmund Sheffield “did in the reign of Elizabeth by the finesse of his wit get the Castle of Mulgrave from the possession of Radcliffe to whom it had descended from Bigod,” while Camden in his *Annals* makes an entry under date of October 1619 relating to the same transfer. John Sheffield, the third Earl, and first Duke, attained considerable prominence as a soldier and a statesman during the reigns of five successive monarchs. He sought for distinction as a man of letters as well, but his success in that way is doubtful. Dryden, indeed, characterised his thoughts as just, his numbers as harmonious, his words chosen, his expressions strong and manly, his verse flowing, and his turns happy and easy. Walpole, on the other hand, displays his powers of sarcasm on this “noble author” in the following manner:—

“The life of this peer takes up fourteen pages and a half, in folio, in the General Dictionary, where it has little pretensions to occupy a couple. But his pious relict was always purchasing places for him, herself, and their son, in every suburb of the temple of fame: a tenure against which, above all others, quo warrantos are sure to take place. The author of the article in the Dictionary calls the duke one of the most beautiful prose writers, and greatest poets of this age; which is also, he says, proved by the finest writers his contemporaries; certificates which have little weight, where the merit is not proved by the author's own works. It is certain, that his grace's compositions in prose have nothing extraordinary in them; his poetry is most indifferent; and the greatest part of both is already fallen into total neglect. It is said that he wrote in hopes of being confounded with his predecessor in the title; but he would more easily have been mistaken with the other Buckingham, if he had never written at all.”

The founder of the beautifully situated modern Mulgrave Castle was Lady Catherine Darnley—the illegitimate daughter of James II. and his mistress Catherine Sidley, Countess of Dorchester—who, after getting a divorce from James, third Earl of Anglesey, was married to the Duke of Buckingham whose literary merits have just passed under review. The picture-gallery there at the present day includes portraits of William Pitt by Hoppner, of Queen Henrietta Maria, James II., the above-named Catherine, Duchess of Buckingham, and paintings by Cyp, Rubens, Paul Veronese, &c.

Among the proprietors of Skelton Castle, Mr. Atkinson mentions a certain John Hall Stevenson by name merely. It would have interested many of his readers had they been reminded that this gentleman was the original of Sterne's *Eugenius*, a man of wit, of diversified talents, and a great traveller. Sterne's friendship with him began in their college days, and lasted through life; and it was in the quaintly rich library of the old

castle—a curious tumble-down sort of structure, which Stevenson and his friends delighted in calling Crazy Castle—that Yorick studied those old writers whose learning is reproduced with such remarkable effect in the pages of *Tristram Shandy*. Stevenson himself published anonymously some *Crazy Tales*—in which decency was not a conspicuous element—which were hashed up and re-issued about fifty years ago by an enterprising bookseller as the effusions of the “late Right Honourable R. B. Sheridan.”

No notice of this interesting and learned work would be complete without a reference to the many beautifully executed engravings, of ancient pottery and other objects of antiquity, as well as of gentlemen's seats, &c., with which the volume is thickly embellished.

J. J. CARTWRIGHT.

*The Better Self.* By Hain Friswell. (London: H. S. King & Co., 1875.)

MR. HAIN FRISWELL is not a very easy person to criticise, because it is worse than impossible to read his productions. One dips into them cautiously, for a few minutes at a time, because there is something dangerous in even contemptuous familiarity with a style so limp, and with ideas so tame as the style and the ideas of Mr. Hain Friswell. The author of *The Gentle Life* now presents the world with a book which seems to aim at being an improvement on that work, namely, *The Better Self*. Mr. Friswell probably does but give us of his best, or at least of his better, and the imagination sinks paralysed from the effort to guess what may be his worse, or his worst. If an author translates even his very motto out of Gladstone into bad grammar; if he speaks of his own book as volumes, whereas grateful criticism finds that it is only in one volume; if he writes about “this adulteration of the milk of human kindness by something which will atone for its miserable dilution by a rich smack”—then one knows what to think of his style. Again, if he quotes Mr. Carlyle to support a theory that all English manufactures are now scamped and worthless, and then, remembering for whom he writes, repents in a foot-note, and says that “true English work is always, in spite of grumblers, truly good,” one knows what to think of his consistent attitude of mind. Can anyone be surprised that Mr. Friswell represents Mr. Tupper as the innocent victim of wicked sneers, when he himself writes: “Of the mother in a house it is difficult to speak otherwise than of one (*sic*) worthy of the very highest and noblest esteem and affection.” Even poor Mr. Tupper would shrink from such flabby platitudes, while most lady novelists would think twice before calling a man “a Dissenter and a teetotaler, severely so as to both.” These gems of English diction are carefully selected from Mr. Friswell's title-page, preface, and first ten pages. They may suffice as proofs of our position, that it is dangerous, if not impossible, to wade very far into the dreary wastes of *The Better Self*. Evil communications corrupt good manners, and much reading of Mr.

Friswell might be seriously bad for a writer's style.

There is more safety in a general view of the method, and, as Mr. Arnold might say, “the secret” of Mr. Friswell. The secret is to choose some such subject as “sisters,” “home,” and so forth, to represent a contemporary's probable view of the topic, and then to pour forth a flood of washy benevolence as a proof that Mr. Friswell's self is better than the self of the *Saturday Review*. The matter in hand is illustrated by remarks which show a rare ignorance of Spanish history, and of the clan system of society among other things; and the whole essay shuffles along in the manner of a Montaigne *épiciér*.

Grocers may be a very intelligent class of the community, but if they were what French tradition holds them to be, and if they had a favourite writer, that author would be Mr. Friswell. “Bless the word,” says Mr. Friswell, with his admirable ease and lightness, “Bless the word! What kind of entertainment can a sensitive author get—and authors must be sensitive, quick, vivid, easily hurt and easily wounded, or they would not be authors—from a series of ridiculous imitations and savagely critical articles on his style?” Now savagely critical articles are not meant to entertain authors, who, if they are sensitive, have no other literary quality. They are meant, on the other hand, to instruct, and to teach a writer that he should not speak of “a Dissenter and teetotaler, severely so as to both.” Writing of that sort does not allure, does not tempt the reader to yield his mind up to Mr. Friswell's moralising. We may say of him what he has said of an author “who possesses a somewhat comic name,” that “he has certainly written nothing vicious, while he has written much that is incentive to good.” But this, after all, is faint praise to give a book called *The Better Self*.

It would be a pity to take leave of *The Better Self* without quoting a typical passage, on Babies. Babies are a strong point with Mr. Friswell, because this innocent class of our population has suffered a good deal from the sneers of the malignant.

“Whether in the palace or the wigwam, the baby is king; the homunculus rules the world. Although he comes after us, he is preferred before us; he shall sit in our seats, he shall look down upon us, and stand in our place of judgment. Strong as we are now, we shall be but weak dust before his feet. For the baby the world exists, and the heart of woman was created; to him it opens, and expands, and blossoms like the rose; even as the evening primrose shuts itself up before the strong morning or noonday sun, but opens to the weaker light of the stars, so woman yields her chief love, her watchfulness, her care, herself, to babies.”

Assez.

A. LANG.

ALLEN'S HISTORY OF SCANDINAVIA FROM 1497 TO 1536.

*De Tre Nordiske Riges Historie, under Kong Hans, Christian II., Frederick I., Gustav Vasa, &c., 1497–1536.* Af C. F. Allen. (Kjøbenhavn, 1872.)

In the work before us, which is incomplete, as its author died while he was still in the midst of his labours, we have an interesting

and by no means unsuccessful attempt on the part of a Danish writer to treat a page of his national history after the manner of Macaulay.

From the details with which he supplies us, we are enabled to reconstruct for ourselves the whole fabric of society in Scandinavia towards the close of the fifteenth century, when the Oldenburg princes had not long entered upon their four hundred years' tenure of the Danish throne. The insight which we thus obtain into the social, industrial, and political condition of the northern kingdoms generally, and of Denmark specially, is not calculated to raise our opinion of the abilities or principles of these German rulers. In the middle of the fifteenth century, when the Counts of Oldenburg first exchanged their coronet for a crown, Denmark, notwithstanding her many past troubles and humiliations, still enjoyed a higher degree of political freedom and material prosperity than she was destined to know for many ages afterwards. The free peasant, or bonder class, had not yet lost all those great privileges of freedom and equality which in olden times had given them a voice on every question of national interest. Danish towns, which in subsequent ages long lay buried in stagnant inactivity, were then possessed of sufficient vitality to stand forth boldly and successfully in defence of their municipal and commercial rights. Districts, such as the island of Bornholm, in which barren rocks or drifting sands have long formed the predominant features of the landscape, were at the beginning of the Oldenburg rule still clothed with verdure, and crowned with dense oak and beech woods, in which swarmed deer and other game, no longer to be found in the land, and which yielded abundant stores of timber for exportation, as well as home consumption. Fisheries, which were subsequently suffered to fall into decay, then employed, in the Sound alone, a fleet of eight thousand boats, carrying upwards of 40,000 men, and sent forth, year by year, cargoes of salted herrings to the Mediterranean ports. By degrees the towns decayed, the peasants lost even the semblance of freedom, industry was paralysed, the entire aspect of the country changed under the blighting touch of ceaseless war, and all the characteristic features of land and people became modified by the changed conditions of national and social life. The real power of the Danish State centered more and more completely in the nobles, who jealously thrust back from participation in their privileges all the classes below them, and arrogating to themselves the sole right of disposing of the Crown, leased it out—whenever it fell vacant—to the highest bidder among those who through birth and other qualifications were eligible for the throne. These conditions were in a very great measure due to the disastrous régime of the Oldenburg princes, in whom the untitled nobles of Denmark found pliant tools, and whose craving for crowns was so insatiable, that no sacrifice was too great, no degradation too low to check their ready compliance with any terms offered them for the attainment of their object. As soon, moreover, as they had secured possession of the throne of Denmark, at the cost

of every privilege of regal dignity and power, these princes invariably began to intrigue or fight for the crowns of Norway and Sweden. Thus the coronation of a new king in Denmark in the fifteenth and sixteenth centuries served as the constant prelude to a universal appeal to arms in Sweden and Norway. All Scandinavia was shaken to its centre in consequence of the insane striving of the earlier Oldenburg kings of Denmark to force upon the sister kingdoms the continuance of that union which it had required all the genius of its framer, Queen Margaret, to make even tolerable to the Swedes and Norwegians, and which under her feeble successors could only be maintained at the cost of bloodshed and national irritation.

Yet no opposition on the part of Swedes or Norwegians could teach these Danish kings to be content with one crown, or to see the policy of leaving their neighbours to choose their rulers in accordance with their own wishes. It cannot be denied, however, that the Danish nobles, in their selfish ambition to retain all the privileges of electing to the throne, which they claimed as the ancient prerogative of their order, had a full share in the miseries of the kingdom; and to them, as well as to their puppet kings, must be ascribed the responsibility of having sacrificed the material prosperity and the political rights of the Danes in the futile endeavour to bring the three Northern kingdoms under one sceptre.

The reigns of Hans (son and successor of Christian I., the founder of the house of Oldenburg), of Hans' son, Christian II., and his brother, Frederick I., present such striking and varied forms of the miserable results of this struggle for the supremacy of Danish power in Scandinavia, that we do not wonder they should have special interest for the author. His sympathies, it must be admitted, however, are not influenced solely by motives of general national importance, but rather by considerations arising from his own strongly manifested political convictions. To him, as a democrat, Christian II. is the one great figure of the drama, from whom other men and passing events derive their chief claim to notice; and it may be said that Herr Allen seems to have written the history of King Hans simply because it formed the indispensable introduction to the story of the brief but most momentous war which Christian II. waged against the monstrous assumptions and almost limitless powers of the aristocracy of Scandinavia. Thus, too, we feel that the author would not have entered upon the uncongenial task of treating of the life and times of Frederick I., if he had not wished to point a moral and teach a political lesson.

But the pen dropped from his hand at the moment when he was beginning to trace the dark outlines of that gloomy period of Denmark's history when, after the deposition of Christian II., the severance of Sweden from the Danish sceptre, and the complete annihilation of every power in the State but that of the aristocracy, the King was the servant of his nobles, the burghers had almost ceased to exist as a class, and the peasants were reduced to the condition of mere bondsmen.

Herr Allen in all questions involving the

special interests of Danes, Swedes, or Norwegians is almost always perfectly just, when considered from a national point of view, for even if he appears to have a leaning in favour of Denmark, it may generally be traced to some political ground. He hates not Swedes or Norwegians, but princes and nobles, and in the ardour of his democratic principles, which occasionally seem to outstrip, in theory at any rate, those of the fiercest Red Republican, he evidently feels that he has found a royal hero after his own heart in Christian II., who, forsaking the traditions of his family, the prejudices of his rank, and the tendencies of his early religious training, endeavoured summarily to trample aristocracy into the dust, to raise democracy to be the mainstay of royalty, and to annihilate the entire system of the Romish hierarchy.

There can be no question that Christian II.'s proposed measures deserved the name of reforms, and were, for the most part, noble in spirit and far in advance of the age. But no considerations of expediency or enlightenment can possibly excuse the violent *coups d'état*, or rather *coups de main*, by which he attempted to carry out his schemes for the amelioration of the status of the burgher and peasant classes. It is precisely at this point that Herr Allen shows himself the least well able to act as a trustworthy guide to the right comprehension of the events and conditions of the times. From the position which he assumes of an uncompromising democrat, he can see no wrong in any act which has the subversion of aristocratic privileges for its aim. In his eyes, princes and nobles seem to have no rights that have not been usurped; and any means are justifiable, provided the ends be the humiliation of the higher, and the exaltation of the lower classes. He appears, indeed, scarcely able to condemn Christian II. when he employs cruelty, treachery, and murder in furtherance of his efforts to restore to the bonder the privileges of participating in the legislative councils of the State, which they had in ancient times shared with the nobles. But whenever a prince or a noble is guilty of any wrong to a burgher or a bonder, the author has no scruple in denouncing the act in terms of uncompromising and virtuous reprobation. This one-sided view of injustice detracts from the merits of the work, but those who are willing to accept the facts brought before them in its pages without allowing their judgment to be biassed, or their sense of right to be irritated, will find deep and many hitherto unopened sources of interest in Herr Allen's narrative, and most especially, we think, in his account of those terrible times in Sweden which preceded the final separation of the kingdom from Denmark, and which were happily closed by the inauguration of an independent rule under the Vasas. In the earlier volumes he, moreover, enables us clearly to understand the process by which Christian II.—who in childhood had been crowned joint king of Denmark and Norway with his father King Hans, and whose kinsmen all entertained the ordinary ideas of their rank and times as to the respective uses and rights of kings and people—should have been able to throw off all the traditions of



his family, and enact the part of a radical reformer before he reached man's estate. The seeming mystery is cleared away when we find that this prince grew up—not in his father's house, or in the society of young nobles, who would have felt themselves to be nearly his equals in rank, as many of them undoubtedly were his superiors in wealth and personal influence—but in the home of a Copenhagen burgomaster, with no companions but the sons of other citizens of a similar standing. Here he imbibed a deep sympathy with the tastes, wants, and feelings of the burgher class, and an inveterate hatred of the nobles, whose interests and pursuits were foreign to him, and for whose power in the State he early learnt to entertain the fiercest and most sensitive jealousy.

It is said that the singular arrangement by which the presumed heir to the three Northern crowns was exposed to influences, so alien to those belonging to his rank and position, was entirely due to the all-absorbing interest taken by King Hans and his Queen in the question of the succession to the thrones of Sweden and Norway. In their eager desire to obtain the Swedish and Norwegian crowns, they had no time or thoughts to spare for family responsibilities, and as the unsettled state of the sister kingdoms never left them much ground for security, they were always journeying from the one to the other, and leaving their patient, peaceful Danish subjects to take care of themselves. In their frequent absences from Denmark they found that their servants had, on more than one occasion, neglected the infant prince committed to their care. At length a report reached them that the sole heir to the triple crown for which they were struggling had, through the negligence of his attendants, been snatched out of his cradle by an ape, and carried to the highest part of the palace roof by the mischievous animal, from whose arms he was with difficulty rescued, and forthwith they consigned their son to the maternal care of a humble burgher-wife. With her and her husband he remained almost to the moment when, in 1501, at the age of twenty, he was sent by his father King Hans to quell a rebellion in Norway.

The manner in which he performed his task, striking down every noble whom his arm could reach, and choosing his friends and councillors exclusively among men of ignoble birth, clearly foreshadowed what his future policy would be, and betrayed to the world the bitter savour of the fruit yielded by his early culture, which was destined to prove alike fatal in its results to himself and to his people.

To all interested in tracing the course of events in Scandinavia at the dawn of Swedish independence, and the beginning of the decadence of Danish supremacy in the North, Herr Allen's work will prove of signal service; but in regard to the causes which led to those results, the reader will generally have to form his own opinion.

E. C. OTTÉ.

THE death is announced of M. Vidal, author of *Studies on Seneca and the Greek Tragedians*, *Studies on Juvenal*, *Scenes of Jewish Life in Alsace*, and other works.

#### NEW NOVELS.

*Hereditary Bondsmen; or, Is it all in Vain?*

By J. de Liefde. In Three Volumes. (London: Tinsley Brothers, 1875.)

*Gentleman Verschoyle.* By Laura M. Lane. In Three Volumes. (London: Sampson Low & Co., 1875.)

*The Outcast.* By Winwood Reade. (London: Chatto & Windus, 1875.)

*We and Our Neighbours.* By Harriet Beecher Stowe. (London: Sampson Low & Co., 1875.)

*From My Youth Up.* By Marion Harland. (London: George Routledge & Sons, 1875.)

*Father Fabian.* By Emma Jane Worboise. (London: James Clarke & Co., 1875.)

*Iseulte.* By the Author of "Vera," &c. (London: Smith & Elder, 1875.)

*Hereditary Bondsmen* is a novel with a purpose, intended by Mr. de Liefde as a political pamphlet on the Labour Laws, with two highly improbable and melodramatic plots to serve as the upper and lower strata of jam in which to administer the powder. The impression it creates is that the writer has read and assimilated *Sybil* and *Allan Locke*, and that this is the result. But there is little of the vigour and picturesqueness of either Mr. Disraeli or Canon Kingsley about his work. If he would write a terse pamphlet or magazine article, stating in clear and unexcited terms the grounds of objection which the artisan class now takes up against the Criminal Laws Amendment Act and the working of contracts, he might do the State some service; but even on his own showing, he has not made out a very good case for his clients. Quite the best part of his novel is the description of the polyglot gang of a stonemason's yard; but his ideal working-man hero, Warren Harriek, with all the personal refinement and culture that only habitual training of the best sort from childhood can confer, violates probability far too much to be accepted, and almost compels the reader to reject the part assigned to the character in the issue of the story. But he is at least an ideal, whereas the wicked Earl who, in true melodramatic fashion, is set against the poor and virtuous hero, is a very inartistic sketch indeed, and, as any physician will tell Mr. de Liefde, could not, as the victim of intermittent epilepsy, have been a leading intellect in guiding European politics.

Curiously enough, *Gentleman Verschoyle* has also a good deal to do with the labour question, although the author has looked at it from an entirely different point of view, and has made it a mere episode in her story. While Mr. de Liefde treats of the grievances of the men, Miss Lang speaks of the duties of employers, in the matter of fair wage, educational classes, and means of wholesome relaxation to compete with the public house. In one particular she is a marked exception to lady novelists. One is familiar enough with the High Tory variety, and also with the newer race of Irreconcilables; but here we have actually an Old Whig of the purest type, a survival scarcely to be looked for now outside the House of Lords. And though her workmen are not very lifelike, but do their roaring as gently as any suck-

ing dove, yet she has at any rate mastered one economical truth—that the equal wage demand of trades' unions means the encouragement of stupidity. There is a great deal too much digression and sermonising employed to pad the story, and although for matter of the sort it is fairly good, yet it makes the action drag, and so far weakens the book, which might have been cut down into a very effective one-volume novel, for Miss Lang has shown respectable powers for sketching character, and when she has learned not to make her company talk book, will probably be able to write conversation too.

From Miss Lang's tone of mind to that of Mr. Winwood Reade is a very long interval. *The Outcast*, published but a few days before its author's death, is a controversial story on behalf of a highly diluted form of Theism, which rejects the notions of a personal Deity and of a future state. The title of the book is meant to express the condition of a clergyman who has been convinced that the facts of geology are inconsistent with any hypothesis of Biblical inspiration which can be adduced, and who accordingly resigns his living and becomes a social pariah.

It will be seen that the motive of the book is the same as that of the *Nemesis of Faith*, but there is no likeness at all after that. The one book is written from the inside, and is true to the life; whereas the other is purely the wild guessing of an outsider as to the disintegrating processes of a class of minds with which he has never been in contact. It might be enough to say, in proof of this, that his hero mentions several times in the course of the narrative that he was a classical first at Oxford, and that he even edits an excellent edition of Thucydides, but that on one unhappy occasion he clinches the fact of his brilliant degree by stating that the words *primus classis* (sic!) were attached to his name by the examiners. But one or two other points merit a passing comment. On the one hand, Mr. Reade prefaces his book with a sketch professing to be the life and opinions of a maniac, wherein he seems to mean veiling opinions which even he may have thought a little too startling and plain-spoken to be avowed as his own. The gist of these is simply a homily on the same text as Mr. John Stuart Mill's posthumous essay on Nature, the pain and cruelty which everywhere meet our eyes, and the corollary hence that if there be a Creator, he must be either a feeble or a malignant being. Mr. Reade evidently believed this hypothesis to be quite the newest thing in advanced heterodoxy. Unfortunately, it is as old as the second century, and is just the Gnostic doctrine of the evil Demiurge, familiar to every scholar, and surviving even yet among the secret sects which hand on the Albigenian tradition. The other point is that, evidently never having heard that, so far back as the time of Augustine, the days of Genesis i. were recognised as indefinite periods, he insists on their being meant as calendar days of twenty-four hours. But the least intelligent savages are aware that day and night depend on the sun; whereas the sun does not come into existence till the fourth day of the Mosaic

eosmogony. If Mr. Reade fancied that the intellect able to conceive a scheme of creation so very much nearer the latest speculations of science than any other religious literature has ever produced, could not notice that discrepancy, he must have been more credulous than any housemaid who consults a gipsy, or than those eminent scientists of our own day, who, foremost in their own walks, are yet ardent devotees of Spiritualism.

*From my Youth Up* is one of those queer religious novelettes of American origin, of which Miss Wetherell's *Wide Wide World* was the first specimen naturalised in this country. It is, on the whole, dull; and it is impossible to acquiesce in the author's view that a parson is very badly treated by his congregation pressing him to resign, seeing that, in despite of his alleged abilities and learning, he clips and gabbles his sermons so as to make them unintelligible, and in despite of apostolic zeal, is too selfishly shy to visit his people. To the hard worldly intellect this is clear breach of contract, and deserves forfeiture. Here and there, there are some sparks of dry humour which slightly relieve the volume, and this is a tolerable specimen, describing a country neighbourhood: "I never saw people who were more averse to innovation, who were more willing to stand still and see the salvation of the Lord—provided they were not too fast asleep to look at it when it arrived."

*We and our Neighbours* belongs to Mrs. Stowe's later manner, that of which the best example is *Old Town Folks*, but it is merely the second volume of a former book, *My Wife and I*; or, *Harry Henderson's History*. That had a certain literary value, as describing very well and clearly the fashionable and commercial society of New York, but this new part is only interesting as carrying on the narrative of personages whom Mrs. Stowe has created, and is loth to part with; for she has not acted like Mr. Trollope in his Barchester series, by bringing fresh characters into the field, except one very mild clergyman, who is wanted for a flirtation and marriage. Those who have read and care about *My Wife and I* may as well get this book; for others it will have but slight attractions.

*Father Fabian*, like the *Outcast*, is a controversial story, but extremely dissimilar in tone and treatment. The author's mission is to expose the "Ritualistic Conspiracy" in all its treason and folly, and to exhibit the spiritual triumphs of Nonconformity over the Establishment and the Church of Rome. Given its premisses, the conclusion follows consistently enough, and as a story the book is cleverly put together. But the author has succeeded better when contented with domestic narrative; and we are afraid that some irreverent spirits may be moved to laughter by her polemics, and rather at her than with her.

*Isulte* is a book of a very different stamp from all the others here noticed. It is the work of a true artist, and is one of those excellent delineations of French society from English pens which have become frequent of late, and which make us marvel why no Frenchman, unless one situated like the late Comte de Jarnac, can write an English story

without incessant childish blunders in the commonest things. Here we have keen observation and delicate handling, and just enough of plot to give interest to the vivid descriptions of Auvergnat landscape and society, with a glimpse of the recent war.

R. F. LITTLEDALE.

#### MINOR HISTORICAL BOOKS.

*Life and Times of Alexander I., Emperor of All the Russias.* By C. Joyneville. (Tinsley Brothers.) This is a very puzzling book. It contains a great amount of information about the reign of Alexander I., and speaks with the utmost confidence about Russian affairs, but the author shows no signs of being personally acquainted with Russia, and is evidently unacquainted with Russian. Professing to be a biography of Alexander I., it is mainly devoted to an account of military proceedings about which much has already been written. A description from a Russian point of view of the campaigns of Austerlitz, Eylau, and Friedland, and of the French invasion of Russia in 1812, would have been valuable, but "C. Joyneville" has used for the most part only such histories and memoirs as have been written by foreigners, and have been ransacked before by all manner of writers on the subject. Two objects the writer has kept steadily in view throughout this long, and to our eyes tedious work. The first is the exaltation of the Emperor Alexander I., who is constantly represented as only a little lower than the angels; the other is the degradation of the Emperor Napoleon I., on whom abuse is lavished whenever an opportunity for speaking about him arises. The work is indeed a picture in black and white, the former colour being reserved for the French, and the latter for the Russian Emperor. To the merits of patience and industry the author may fairly lay claim, but few traces occur throughout his bulky work of anything like discrimination. Scarcely anything can be learnt from it of the actual state of Russia during the reign of Alexander I., of the changes which he introduced, of the state in which he left the country at his death. Nearly half of the first volume, almost the whole of the second, and a considerable part of the third, are devoted to those wars with Napoleon, and the political complications arising out of them, which have already been described at such length by Sir Archibald Alison. Dealing as it does with some of the most interesting scenes in the history of the world, it is impossible that "C. Joyneville's" work should be devoid of interest. But the virulent animosity which he displays whenever the first Napoleon appears on the stage will render many of its chapters distasteful to readers who are not rabid haters of that at all events somewhat remarkable personage. It is too bad to be told as an undoubted fact that "an imprisoned English officer, Captain Wright, was put to the torture, and it is believed privately murdered," by Napoleon, and then to be referred for the proof of the story to the *Secret History of Bonaparte*, by Lewis Goldsmith. It is a suspicious circumstance that one of the most important, and the most detestable of Alexander's favourites, the infamous Arakcheief, is frequently referred to throughout the latter portion of the work as a character familiar to the author, but his name is consistently misprinted Aratchaief. But in spite of a few misprints, the present work ought to be gratefully received in Russia, for it is to some extent an eulogium upon that country during the reign of Alexander I. Even the horrible punishment of the knout finds in "C. Joyneville" a kindly critic, for we read that "twenty-five strokes with the knout (which was generally fatal) was the utmost given in cases of aggravated murder," and the victim "was attended beforehand, and accompanied to the place of execution, by a priest, who supported his failing courage and repeated prayers for his soul."

EXCEPT that it was necessary to fill up a sufficient number of pages to justify the dignity of a cloth binding, there seems no reason why in Mr. Kington Oliphant's *The Duke and the Scholar* (Macmillan) the lives of two recently deceased Frenchmen should lead to a translation of an extract from a chronicle by a friar of the thirteenth century, and to two not very striking essays on special points of English history. The lives themselves are interesting from their subject. The late Duke of Luynes was no mere patron of learning. He was himself a learned man, full of knowledge, and using his wealth to organise the learning of others. One of those whose patient accuracy he was able to utilise was M. Huillard Bréholles, to whose labours on the reign of the Emperor Frederick II. Mr. Kington Oliphant has acknowledged so deep a debt in his own history of that sovereign's reign. The picture of the two men working together without any sense of dependency on one side, or of superiority on the other, is very pleasant to contemplate, and the book may be especially commended to those who have plenty of money and who do not want to spend it all upon themselves.

In translating Michelet's *Summary of Modern History* (Macmillan), Mrs. Simpson has given to tolerably advanced students the early work of a writer who will always be read with pleasure, because he knew how to seize the salient points of an epoch or a scene, and to present them to the reader in the most attractive form. The title, indeed, is a misnomer. It should rather have been called a summary of French history, with occasional glimpses at the rest of Europe. Such a mode of handling the subject, though natural enough in a Frenchman, gives a turn to the story different from that which an English writer would have chosen; but as M. Michelet was most familiar with the history of his own country, no harm is done as soon as the reader is led to understand what he may expect to find. The text is enriched with a valuable series of the dates at which men of literary and scientific eminence died.

M. Michelet's own part of the book ends with 1789. The translator's continuation is decidedly prosaic. She is a bold woman to continue at all a writer of so imaginative a genius, and if she had studied the spirit of the book which she has attempted to complete, we should hardly have heard quite so much about successive English Ministers from Pitt and Peel to Gladstone and Disraeli, to say nothing of the final flourish about the Abyssinian and the Ashantee wars.

*Saint Ewen: Bristol and the Welsh Border, 577-926.* (Bristol: Thomas Kerslake & Co.) This is an interesting local pamphlet, evidently written by a person who has an intimate knowledge of the history of Wales and South-Western England. He has felt, as all of us must have done who have made the earlier history of Britain an object of study, that the lists of Saints as we now possess them, whether in collections of lives or in the calendars of the Church, are very imperfect, and for the more obscure among "the blessed" about as inaccurate as they can be. The following passage is worth attention, as presenting facts of which most people are ignorant, in a clear light:—

"It is well known that almost all the Welsh dedications were originally national; or even more frequently tribal, or strictly local. In many cases they are shrinal, or marking the spot under which the patron saint was buried. Indeed, scarcely any of them were saints in the official ecclesiastical sense. Very few of them have found their way into any Catholic calendar; and the Lives, by the Rev. Alban Butler, and even the great *Acta Sanctorum*, will be searched for most of them in vain. The dedications of the churches are the only authentic records of many of them. They were either reputed martyrs; or men or women distinguished by eminent or ascetic piety; or national patriots, or local benefactors; or even heroic but virtuous or religious princes;



canonised by the public opinion of their neighbours, or of their province, or nation."

These remarks, which the writer has confined to Wales, might fitly be extended to the whole of Scotland and to many parts of England.

THE very small number of people in England who take an interest in Swedish literature may be aware of the existence of a very laborious and very ponderous *History of Gustavus Adolphus*, by Cronholm. Dr. Helms has attempted to make that part of it which relates to the doings of the Swedish hero in Germany familiar to the European public through the medium of a German translation (Leipzig: Fues's Verlag). As he implies in the preface, he has been obliged to alter the text considerably in order to present it in a shape which would give it a chance of being read. It is not the fault of Dr. Helms if his efforts have not been completely successful. After all that he has done the book is one which the student of the history of the time will do well to consult, but which those who have no special reason for wading through masses of detail will probably agree to avoid. EDITOR.

#### NOTES AND NEWS.

WE understand that a new work by Mr. Tennyson is in the press, and will shortly be published by Messrs. Henry S. King and Co. It is entitled *Queen Mary: A Drama*, and embraces the life of Mary Tudor from her accession to her death, together with the prominent scenes in her reign. We cannot doubt that Mr. Tennyson's entrance on so new a field—with the single exception that he himself is wont to describe *Maud* as a monodrama—will excite great attention from his numerous admirers and critics.

THE first part of *Facsimiles of National Manuscripts of Ireland*, under the editorship of Mr. J. T. Gilbert, Secretary of the Irish Record Office, was issued last week. For the production and supervision of the photozincographic portion of this work, at the Ordnance Survey Office, Southampton, the public are indebted to Major-General Sir Henry James, R.E., and Mr. W. B. Sanders, already well known for their careful execution of similar works illustrating English and Scottish history. In our issues of March 7 and March 14 last year, we gave very full descriptions of some of the most remarkable manuscripts selected for representation in facsimile by Mr. Gilbert. We have nothing to add on the subject, except it be the expression of our opinion that, from an artistic point of view, this volume is by far the most beautiful of the series yet issued.

THE Report of the Progress of the Ordnance Survey during last year, which has just been published, contains, beside some index maps, a facsimile of an Anglo-Saxon charter, A.D. 974, a grant by King Edgar to his Thane or Duke Aelfhere of land in three mansas (i.e., plots of ground), at Nymed in Devonshire. The fine bold writing of this charter has been perfectly preserved up to the present time. Upwards of forty signatures are attached to this grant, among them being those of King Edgar, Queen Aelfthryth, and Archbishops Dunstan and Oswald. In pursuance of the original intention to publish a series of documents in facsimile, which would illustrate the changes in our writing and language from the earliest times of which we have authentic records, it is proposed, on the completion of the Irish series above noticed, to publish a volume of selected charters, each county of England to be represented by one or two specimens.

AN opportune book by the well-known French economist M. Victor Bonnet, just published at Paris under the title *Le Crédit et les Banques d'Emission*, discusses several questions of interest to economists and bankers in England as well as in France. M. Bonnet relates in it that Sir Robert Peel, conversing with an eminent French states-

man on the comparative wealth of France and England, observed: "In England one man in five spends his whole income, or all he makes in the year; in France hardly one in forty does so; the other thirty-nine save." Had Sir R. Peel included the agricultural labourers of the two countries, the comparison would have been far more unfavourable to England.

MESSRS. GERMER-BAILLIÈRE, who are to publish the *Revue Historique*, will likewise bring out on January 1 next, a *Revue Philosophique*, which will appear monthly, under the editorship of M. Ribot, and will be open to the expression of opinions of all schools. Contributions have already been promised by Messrs. Bain, Lewes, Herbert Spencer, Wundt, Janet, Caro, Luys, and other distinguished writers; and subscriptions for the new review may be sent at once to the publishers.

MESSRS. HURST AND BLACKETT will shortly publish a new work entitled *Cositas Españolas: or, Everyday Life in Spain*, by Mrs. Harvey of Ickwell Bury, author of *Turkish Harems* and *Circassian Homes*. The same firm have in the press *Eglantine*, a new novel by the author of *St. Olave's*.

WE are glad to hear that a "Bedfordshire Natural History Society and Field Club" has been formed in Bedford. Mr. Thomas Gwyn Elger, F.R.A.S., is the honorary secretary.

THE *Temps* announces that another batch of letters by Mémirée to a second "Inconnue" has been discovered, and will shortly be published.

THE *Journal des Débats* states that no complete edition of the works of Diderot has appeared since 1820. Some important additions derived from the MSS. preserved in Russia at the Hermitage library have been awaiting publication for the last twenty years. Messrs. Garnier Frères have now commissioned M. J. Assézat to superintend the publication of a new edition, which will comprise about fifteen volumes.

DR. OVERBECK, of Basle, has brought out the first part of *Studies on the History of the Ancient Church*, containing (1) his essay on the epistle to Diognetus, originally printed as an academical "programme"; (2) an investigation of the policy of the Roman Emperors, from Trajan to Marcus Aurelius, towards the Christians, and the representations of the Christian writers on this subject; (3) an essay on the relation of the early church to slavery in the Roman Empire. Dr. Overbeck has an inconvenient tendency to reopen questions supposed to be closed, as was notably shown in his treatment of the epistle to Diognetus. In the present volume he makes honourable mention of Dr. Donaldson, who had anticipated him in his reversal of the ordinary view. He also gives his reason for rejecting Dr. Donaldson's ascription of the letter to Stephens the printer. (Comp. ACADEMY, vol. iv. pp. 27, 130.)

IN a paper on the remains of early ages in Brittany, read on the 10th inst. before the Society of Antiquaries at Edinburgh, Sir Henry Dryden pointed out that the chief non-military remains of early ages were religious, some being sepulchral, others only of worship, but doubtless many of both. Sir Henry had spent five summers in France in assisting Mr. Lukis to make plans of these remains, all apparently of a date earlier than the Roman invasion. In making plans of the same class of remains it was most important that the scale should be identical, and that the north should always be at the top. Of these remains there were five classes in Brittany: (1) Menhirs, or pillar stones; (2) Lines or rows of upright stones, generally in groups; (3) Circles of upright stones; (4) Dolmens, or chambers of stone, formed chiefly of slabs, and enclosed, or mounds of earth for the purposes of tombs; (5) Walls of barrows, most of which are boundaries of mounds including dolmens. Menhirs vary in height from 4 feet to 30 feet, the thickness being usually at least half the width,

most of them being of quarried stone. They were used as boundaries, monuments, &c. In the lines which are not strictly parallel the stones are usually larger at the wider end. The stones composing the lines are generally at least half as thick as they are wide. The stones of the circles are thin, wide, and not so tall as the tallest stones of the lines, averaging about 5 feet in height, and only a few inches thick, and are much nearer together than the stones of the lines. Sir Henry was acquainted with eleven groups of lines and six circles. The dolmens were of four forms:—(1) A chamber nearly square, with a passage to the south-east; (2) The same, with side chambers in addition; (3) A parallelogram placed north-east and south-west, with a passage leading south-east. This form was very rare in Brittany, and the best example has lately been destroyed, fortunately not till after it had been planned; (4) A circular chamber, with low side walls and a dome-shaped roof, the passage being as in the others. These were very rare.

THE German papers announce the death of Dr. K. W. Ch. von Schüz, Professor of Political Economy and Jurisprudence at the University of Tübingen, and author of numerous works, among the best known of which are his *Principles of National Economy*, and his treatise *On the Distribution and Subdivision of Patrimonial Property considered in its bearing on Individual and National Prosperity, and on Social Life generally*.

AT Leipzig the summer session has opened under favourable circumstances, the number of students being unusually large. Among these are several ladies, who have enrolled their names for attendance at the classes for philosophy and jurisprudence. The opening of the new Institute for Anatomy was formally celebrated at Leipzig on the 26th of last month, when the director, Professor His, delivered the inaugural address, in which he recapitulated the prominent advances made during the last quarter of a century in anatomical science. At Strassburg the German authorities took special delight in commemorating on May 1 the third centennial jubilee of the University, when the rector, Dr. Schmoller, gave a comprehensive view of the social history, the intellectual condition, and the constitutional disturbances of the city of Strassburg in the fourteenth and fifteenth centuries. The attendance at the University is at present much larger than it has been since the beginning of the Franco-German war. At Vienna Dr. Weisz, former extra-professor of astronomy, has been promoted to the full rank of Professor Ordinarius in the University. At the newly founded University of Czernowitz the spirit of Pan-Slavism has been asserting itself in a way which for the present threatens to frustrate the enlightened views of the Austro-Imperial government. The latter appears to have deeply wounded Slavonic susceptibilities by calling upon the wealthy clergy of Bukowina, in Galicia, to supply, from the enormous funds at their disposal for educational purposes, a sum of 160,000 florins towards the building of the Czernowitz University.

HALF of the January number of the *Romania* consists of an elaborate article, by M. Morel-Fatio, on the Old Spanish *Libro de Alexandre*, and the conclusion of M. Mussafia's Franco-Venetian text of *Berta de li gran pié* takes up a quarter of the rest. M. V. Smith gives some popular modern dialectal songs (French); M. Schuchardt a further note on Old French *oi* and *ui*; and M. G. Paris an account of the reduction of *ie* to *e* in Modern French. Beside several smaller articles, there is a searching and severe review, by M. P. Meyer, of the new edition of Bartsch's *Chrestomathie provençale*, and the usual valuable summary of the articles of other periodicals interesting to Romanic students.

WE are glad to see, from a circular issued with the last *Romania*, that the lately founded Société des Anciens Textes Français numbers over 200 members. That there are only about a dozen

English names in the list, we can account for only by supposing that the existence of the Society is hardly known here; the importance of careful editions of Old French texts (still mostly in MS.) for the history of our Middle Age language and literature must render its publications indispensable to a large number of literary and linguistic students in this country, while their inherent interest ought to attract many readers who do not require them for scientific work. We therefore mention again that the subscription is 1*l.* a year (or 10*l.* for life), and that names should be sent to M. P. Meyer, 99 Rue de la Tour, Passy, Paris.

MR. J. W. HALES is to deliver a course of five lectures to ladies on Shakspeare's Comedies at the Bedford College on successive Wednesday afternoons, beginning on the 12th instant.

We have received *The Dramatic Works of William Shakespeare*, with biographical Introduction by Henry Glassford Bell, vols. ii.-vi. (London and Glasgow: Collins); *The Life and Campaigns of General Lee*, by his nephew, Edward Lee Child, trans. G. Litting (Chatto & Windus), see ACADEMY, vol. v. p. 66; *National Finance*, by John Noble (Longmans); *In the Beginning*, by R. H. Sandys (Pickering); *Die Prinzipien der Naturwissenschaft*, von Dr. W. Rosenkrantz (München: Ackermann); *Zur Kritik moderner Schöpfungsgeschichten*, von J. Huber (ditto).

We get a passing glimpse of Eton nearly a century and a half ago in the following letter (transcribed from the original) addressed to the well-known Thomas, Duke of Newcastle, concerning the nephew who succeeded him in the title. It is endorsed "Mr. Hume," and runs thus:—

"May it please your Grace

I am to make my Lord Lincoln's excuses for not writing, which considering all things a'n't bad ones. He has twice as much book & desire to play as ever he had in his life & can't find a moments leisure; From construing & pearcing (*sic*) Greek he is gon to make verses & from verses to prose, & from prose to Greek again: what time for Letters? & what a change from Claremont? nevertheless y<sup>e</sup> number of boys in y<sup>e</sup> same case with himself makes y<sup>e</sup> Pill go down tho' tis a very bitter one.

"He has been examined by y<sup>e</sup> Doctor & is placed in y<sup>e</sup> 4<sup>th</sup> Form, last remove, till further trial, tho I am of opinion 'tis better keep him there than to hurry him through the school too fast. He is perfectly well in health.

"I am &c.

"HUME.

"Eton July y<sup>e</sup> 19, 1733."

AMONG the Hatton Papers recently added to the Manuscript Department of the British Museum is a long series of letters addressed by Sir Edmund King to Viscount Hatton at his seat at Kirby in Northamptonshire. The writer was a physician and chemist of some note in his day, and Charles II. whiled away many an hour in his laboratory; it is said, however, that the thousand pounds he was to receive for his attendance on that king during his last illness was never paid. The letters are upwards of 300 in number, ranging in date between 1677 and 1704, and are chiefly filled with prescriptions and advice regarding his lordship's health, which would disclose, to any one who cares to decipher the somewhat tortuous handwriting, many curious illustrations of the medical practice of that time. Some interesting scraps of political and social news occasionally crop up, the most important of which seems to be the following sketch of the state of affairs in London consequent on the flight of James II., dated "Thursday night Dec. 13 '88":—

"Every day brings new alarms or wonders, nay almost every hower. I intended to send w<sup>t</sup> papers are out, but I finde 2 or 3 of them in the Gazette w<sup>ch</sup> cam not out till 7 this night; the rabble have been extremely insolent & ungovernable, yet are not suppressed. This day about 1 a clock we had news that the King was stopt by Fisher Boats and that he is now

at Feversham in Kent; I went to White Hall, and met my Lord Preston's Lady, who said it was true, & soe said Lady Peterboro' & many more, and this night the Duke of Grafton is com to Towne. I went to seeke him, but he was w<sup>th</sup> the Lords in counsell to night, & I finde this news has choakt their measures for the present, but I beleieve they must proceed. The Prince of O. is not com yet. Ld. Peterb. is taken too, & his L. beleiv's it. Sir Edw. Hayls is saide to be w<sup>th</sup> the K. and the Bis. of Chester (but I doubt y<sup>t</sup>). We hear 24 preists taken in one vessell & all wish it true. I was in Cheapside w<sup>th</sup> the Chancellor [Jeffreys] was brought to my L<sup>d</sup> Major, ther never was such joy, not a man sorrrie y<sup>t</sup> we could see, they long'd to have him out of the coach, had he not had a good guard. Dr Oates I am tolde is drest in all his Dr<sup>s</sup> robes againe, & expects liberty quickly. We had a terrible alarm last night at 12 a clock in the (*sic*) night, cri'd 'Arm Arm Arm 7000 Irish was com from the Army disbandd but in a body & killing all they met.' We was all up in Arms till 5 in the morning. It arize from some disorder amongst them in Brainford, & was allayed by tolling the Princes van-guard of Horse pursu'd & cutt them to peeces. It's a strange thing we have not the truth out yet, we doe not thinke we are safe till the Prince com's, all the Protestants long for him."

In two other letters we find the following incidents recorded:

"June 9, '87. Tho' it's near 11 at night and I fear the post is goeing, I cannot forbear to send you a peice of news odd as unusual. Ther was a rich Spanish ship coming from the west Indies y<sup>t</sup> was sunck three score years agoe laden with gold and silver. Duke Albemarle Sr Jo. Harboro Sr James Hays and another gott a pattent from the late King on terms to gett all the gold & silver they could from the bottom of the sea by any art w<sup>e</sup>ever, they have been 10 years a trying, & gott dyvers (men used to it) out of the west indies, & found this ship, & gott her up & safe into the River, worth two hundred and 50 thousand pounds in gold & silver. Duke Albemarle's share 2 eights is 40000 Sr James Hays as much 40000 & others proportionable; the King reserved a 10<sup>th</sup> for him selfe.

"Jan. 7 '92. Capt. Whitney the Great Highwayman is in Newgate, & I had a minde to se him and desir'd M<sup>r</sup> Richason to carrie me to him; he is a genteel proper man about 30 years of age. I had some discourse w<sup>th</sup> him; I did not expect him soe much a Gent. as he seems to be. It's a thousand pitties he was not in a Better employ to exercise his courage."

#### NOTES OF TRAVEL.

ADMIRAL SHERARD OSBORN, C.B., whose sudden death on Thursday, the 6th instant, so startled his numerous friends and the public, was born in 1822, and entered the Royal Navy at the age of fifteen. Shortly after obtaining his commission as lieutenant, he volunteered and was selected for the Arctic Expedition, under the command of Captain Austin, sent in search of Sir John Franklin; and in this service, besides gaining experience which proved of great utility in later years, he displayed qualities and performed good work which earned for him promotion. He was made C.B. for his services during the Crimean War, and was also decorated with the Legion of Honour and the order of the Medjidie. In 1857 he was appointed to H.M.S. *Furious*, and took part in the capture of the Taku Forts, and assisted in opening up the free navigation of the Yangtse-kiang. After taking part in the expeditionary force despatched to Mexico, he repaired to China at the Emperor's desire for a space of six months, to assume the command of a squadron to suppress the piracy which was, and is still, so rampant on the coast of China. The affair, however, fell through; and on Captain Osborn's return to England he was appointed to the command of the *Royal Sovereign*, with the object of reporting on the new turrets invented by Captain Cowper Coles, a system which gained his entire approval. For a few years he was agent of the Great Indian Peninsula Railway at Bombay, and after that he accepted the post of managing director

of the Telegraph Construction and Maintenance Company. Admiral Osborn was the author of several works descriptive of his experiences in the Arctic Regions and the Eastern Seas. He also read at various times papers before the Royal Geographical Society, advocating the resumption of Arctic Exploration, and it is almost entirely due to him and to two or three others that the despatch of the present expedition is due. As a staunch supporter of the Smith Sound route he was exposed to much adverse criticism from German geographers of the school of Petermann, Chavanne, &c., but the success of the American expedition under Hall vindicated his views triumphantly. He was appointed to the command of the *Hercules* in 1871 (a post, however, which he held but for a short time), and in 1873 was made a rear-admiral. A few months back he had volunteered for the English Arctic Expedition, and this act was thoroughly characteristic of his fearless English spirit which, combined with a most genial manner, gained for him the admiration and esteem of a large circle.

DURING last season Mr. Bond, an Indian surveyor, while at work in the Madras Presidency, to the south-west of the Palanei Hills, managed to catch a couple of the wild folk, who live in the hill jungles of the Western Ghats. These people sometimes bring honey, wax and sandalwood to exchange with the villagers for cloth, rice, tobacco and betel-nut, but they are very shy. The man was 4 feet 6 inches high; he had a round head, coarse black woolly hair and a dark brown skin. The forehead was low and slightly retreating, the lower part of the face projected like the muzzle of a monkey, and the mouth, which was small and oval, with thick lips, protruded about an inch beyond the nose; he had short bandy legs, a comparatively long body, and arms that extended almost to his knees, the back just above the buttocks was concave, making the stern appear to be much protruded. The hands and fingers were dumpy and always contracted, so that they could not be made to stretch out quite straight and flat; the palms and fingers were covered with thick skin (more especially the tips of the fingers), the nails were small and imperfect, and the feet broad and thick-skinned all over. The woman was the same height as the man, the colour of the skin was of a yellow tint, the hair black, long and straight, and the features well formed. This quaint folk occasionally eat flesh, but feed chiefly upon roots and honey. They have no fixed dwelling-places, but sleep on any convenient spot, generally between two rocks, or in caves near which they happen to be benighted. Worship is paid to certain local divinities of the forest. Although this race has been reduced to a few families, their existence was not unknown, but this is the first time that they have been described with any minuteness.

THE Governor of Algeria has resolved to institute periodical fairs in the principal oases of the Sahara lying south of his province, with the twofold object of opening up commercial relations with the natives of the Sudan and, by familiarising them with Europeans, paving the way for future explorers of that interesting part of Central Africa. The chief fair will be held in the oasis of Wargla, some distance to the south of the province of Constantine. It is anticipated that this oasis will form a mart for the caravans trading in ivory, salt, henna, honey, ostrich feathers, goat and camel skins, stuffs, and the quaint jewellery peculiar to Africa.

THE first general meeting of the French Alpine Club, which now numbers over 850 members, was held on the 30th ult., M. Cézanne in the Chair. Among other topics of discussion was the utility and practicability of organising school excursions, during the holidays to the French mountains. After the other business had been disposed of M. Georges Devin delivered an interesting lecture



illustrated by photographs, on his ascent of Monte Rosa.

It is officially announced that the Swedish expedition, under Professor Nordenskjöld, will early in June leave Tromsø, where they will be met by the twelve experienced Norwegian sailors who are to accompany them with the necessary boats and sledges. At this final point of departure for Novaja Semlja the Professor will be joined by Drs. Kjellman, Lundström, and Theel, who are to form part of his scientific staff.

WE have received Nos. 7, 8, 9, of that interesting periodical the *Cosmos* of Signor Cora. It opens with a very thoughtful article by Mr. Ney Elias on the movements of the Yellow River, which have been described by a French scientific writer as the most remarkable phenomena in the ancient or modern geography of China. Mr. Elias enters fully into the various natural causes which combine to make this river such a source of danger to the country through which it flows. Next to this article follow some valuable hydrographical notes on a recent cruise of the *Vittor Pisani* from Singapore to Yokohama. These notes are all based on the English Admiralty charts, and the information conveyed by them is at once valuable and easy of incorporation. We recommend them to the careful consideration of the authorities of the Hydrographical department. Captain Prshevsky's travels in Eastern Mongolia, and M. Maklay's researches in New Guinea are duly chronicled. Among the remaining articles should be mentioned an account of Professor Hayden's recent Surveys in the Rocky Mountains, and a short notice of the additions to our knowledge of Borneo which have resulted from Italian exploration.

The *Geographical Magazine* presents us, among other papers, with an obituary notice of young Mr. Margary, who, it appears, besides being a promising member of the Chinese Consular Service, had gained distinction in another field, having been awarded the Royal Humane Society and Albert medals for saving, in conjunction with a Mr. John Dodd, the greater part of the crews of three European vessels, which in 1871 were wrecked off the coast of Formosa. The author, who writes apparently with circumstantial and local knowledge, does not hesitate to hint at the complicity of the Burmese authorities. He also makes the announcement that Mr. Margary's journals have been fortunately saved. Colonel Yule sends a curious note on a certain garden in China, where in the middle ages the disembodied souls were supposed to dwell in a number of apes who were tended by a Chinese monk. From the pen of Mr. Southworth, the Secretary to the American Geographical Society, we have an interesting description of the new State of Colorado, which he traversed on horseback in company with Dr. Hayden's Geological Survey. He states that the climate is wonderfully strengthening; that Colorado is emphatically the Land of Health alike for consumptives, for overtaken brains, abused stomachs, and morbid tendencies. The writer also gives an account of some of the rascality which is apparently inseparable from all mining transactions, and boldly affirms that nine-tenths of New York shareholders in mines have been "deliberately defrauded of their money." The reviews of geographical works and maps are quite up to the mark, and among the other contributions should be mentioned a vigorous protest against the appointment of chaplains for the Arctic Expedition to the exclusion of much-needed officers, and some useful hints as to the best appliances for blasting ice, both of which subjects are well worthy of the attention of the Admiralty authorities.

#### HEINRICH EWALD.

A GREAT scholar and, take him all in all, a noble man has passed away—Heinrich Ewald is no more (died May 4). As a pioneer in Semitic philology second to none, as a fruitful investigator of Biblical literature *facile princeps* among Christian scholars, his place in the history of criticism has long been marked, and the inferiority of his later work cannot appreciably affect it. As an advocate of political liberty in a low state of public opinion he will be remembered with honour by those who most deplore the vagaries of his old age. As one who scorned ease and money and the praise of men, he is entitled to a charitable judgment even from admirers of those whom he bespattered with his pen, Gesenius, Baur, and Delitzsch. His father was a weaver at Göttingen, where he was himself born November 16, 1803, and where he naturally enough became a student. Those were palmy days for the "Georgia Augusta," which, in 1823, numbered no fewer than 1,547 "academic citizens." That year is marked by two events in Ewald's life, his acceptance of a mastership in the Gymnasium at Wolfenbüttel, and the publication of his first work, *Die Composition der Genesis kritisch untersucht*, an acute attempt to account for the use of the two divine names in Genesis without recourse to the document-hypothesis. No doubt in after years he retracted it, but it remains a good and stimulative book, and it helped Ewald to recognition in the somewhat exclusive professorial world of Göttingen. With this book in his hand he won his first bride, a professor's daughter, and, at the same time, the honourable position of Repetent, or theological tutor. In 1827 he published the first edition of his (not yet *ausführliches*) Hebrew Grammar, and became extraordinary, and in 1831 ordinary professor at Göttingen. Ten years later was another of the turning-points of his life, when he joined six of his colleagues, "Herodotus" Dahlmann, "Shakspere" Gervinus, the two Grimms, Weber (famous in electricity), and W. E. Albrecht, in a protest against the arbitrary revocation of the Constitution by King Ernst August—a great deed in the then relaxed condition of political morality, a vivid description of which will be found in Jacob Grimm's *Kleine Schriften*. After a visit to England, Ewald accepted a call to the Würtemberg University of Tübingen, where he soon gathered a band of enthusiastic disciples, and where he published his translation and commentary on the Prophets, and began the *History of the People of Israel*. But he had a constitutional difficulty in adapting himself to circumstances. He never felt himself at home at Tübingen (it was the period of Baur), and gladly accepted his recall to Göttingen in 1848. There he lived and worked for the last twenty-seven years of his life; and if his lecture-room was not now crowded as before, it is to be accounted for partly by the decrease in the number of students, partly from the growing hostility to liberalism on the part of the Lutheran church authorities. It is a privilege to have attended Ewald's lectures, before "the eye" of his reason "was dim, and his natural force abated," and I at least can testify that no teacher could be more stimulative and more lavish of his time than Ewald in the last semester of his professorial course. This remark refers to his Semitic lectures, not to his theological; for in these he was evidently lecturing down to the low level of the average "Theolog." On the annexation of Hanover in 1866, Ewald refused, on conscientious grounds, to take the oath to the King of Prussia. No notice was taken for a long time; but, after much provocation on Ewald's part, he was placed on the retired list, with the full amount of his salary for pension. He retained, however, the right (which in his last years he certainly did not exercise) of giving lectures. He might have done much good work; he might have been alive now; had not his friends ("amici quam parum amici," Casaubon) formed the desperate resolution of sending him as the Guelfian representative of

Hanover to the German Reichstag. Let us draw a veil over the melancholy issue of that ill-advised step, but respect the sense of duty which refused "to brood over the languages of the dead when," as he thought, "forty millions of Germans were suffering oppression." Of his works, a mere catalogue of which would occupy nearly three pages, it is needless to say much, and scholars will pardon my presumption in saying anything. But a protest has become necessary against the uncritical laudation of which Ewald has in England become the subject. His chief merits, it may be observed to the student, are those of a pioneer. By his Hebrew Grammar he earned from Hitzig the title of "second founder of a science of Hebrew language," and Professor Pusey cordially admits the "philosophical acuteness, whereby, as he says, 'as a youth of nineteen'" (p. 24), "he laid the foundation of the scientific treatment of Hebrew grammar." But the intense pride which has been the bane of his life has prevented him from making that impartial revision of this as of his other works which most authors after a certain lapse of time are able to give. The most permanent part of Ewald's Grammar is the syntax. Then, as for his *History of Israel*, a great part of which is now happily (but how late!) accessible in English, no doubt it made an era in the study of the Bible, comparable to that made by Niebuhr in the history of Rome. It put a summary end in Germany to the purely theological treatment of the Old Testament. It is not only full of brilliant hints and unlooked-for combinations—no amount of these would revolutionise criticism—but also for the first time recognizes the principle of development. The history of Israel unfolds itself as a grand whole, opening with the gifted personality of Moses, and culminating politically in David and Solomon, religiously in Christ. But the author's synthesis is premature. He is under the dominion of preconceived notions. There is much more feeling than criticism in Ewald's general view of the course of Israelitish history. In fact, theologically speaking, no one was less progressive than Ewald. The same nebulous haze which enwraps the opinions of Herder, blurs the outlines and mars the effect of Ewald's unfortunate attempt at a History of Christ. His last work, *Die Lehre der Bibel von Gott*, three volumes of which have appeared in rapid succession, suffers from the fundamental vice of a confusion between dogmatic theology and the history of doctrine. It contains brilliant suggestions, but I am not prepared to say that they will hold their ground. Those in England who read Ewald as an authority in Biblical criticism, or who judge of Biblical criticism by the standard of Ewald, are guilty of a gross anachronism. Let us thankfully accept the stimulus of a great and original mind, but be aware of his limitations.

T. K. CHEYNE.

#### MR. CARLYLE'S PORTRAIT OF JOHN KNOX.

A PAPER has just been read at the meeting of the Scotch Society of Antiquaries, on the 10th inst., by Mr. James Drummond, R.S.A., Principal Curator of the National Gallery of Scotland, entitled "Notes on some Scottish Historical Portraits—John Knox and George Buchanan," of which we have received the following abstract:—The author first called attention to a photograph from the portrait of John Knox called the Somerville picture, which had been recently presented to him. Below the impression from which it had been taken there had been written—"John Knox (the one portrait I ever believed to be a likeness of Knox.—T. Carlyle, February 7, 1874)." Accepting this as a mere expression of opinion on the part of Mr. Carlyle as to what his ideal of Knox was, which he had sent to some friend, Mr. Drummond thought no more of it, having (in common with every person who has paid attention to such matters) always regarded this picture as one of the many spurious portraits of historical characters

so commonly found in the houses of Scottish families, who seem to think it essential to possess representations of Sir William Wallace, Robert Bruce, Queen Mary, George Buchanan, John Knox, &c., all of which become genuine after a little of the smoke and dust of time have accumulated upon them, and are then pointed to as so many links in the various phases of family history. No one could find fault with Mr. Carlyle for the expression of his opinion that this was the one portrait of Knox which he could believe in—or, in other words, that the one given by Beza did not satisfy his mind, although this one somehow did, as his ideal of the great Reformer. But when he wishes us, as he does in *Fraser's Magazine*, to substantiate this myth as an historical reality in place of the portrait by Vaensoun, which was sent by King James VI. along with his own portrait, both of which were cut on wood for Beza's *Icones*, published at Geneva in 1580, it is too much. Moreover, the payment for these "two pictures" is duly entered in the treasurer's accounts, June, 1581; and the notion that this date, being a year after the publication, must have been for other two portraits, is too far-fetched, and only suggested to help him in his difficulty. There is no ground for such an idea, and there can be no reasonable doubt that the portraits in Beza are those sent by James and duly paid for in 1581, that being the date of payment, not the time when they were done. Mr. David Laing says, in his introduction to the Works of Knox, "I was very desirous of obtaining a portrait of the Reformer to accompany this volume. Hitherto, all my enquiries have failed to discover any undoubted original painting." But he has no doubt whatever that the portrait given by Beza is from the picture by Vaensoun, sent to him by King James VI.

Mr. Drummond then noticed Mr. Carlyle's arguments in this discussion, stating that the clerk whom he has condemned for ignorance in spelling the painter's name Vaensoun was right, and that it is quite certain that a painter of that name was in Scotland at that time, and that he painted the "two pictures" of King James and John Knox, which were sent to and used by Beza in his book in 1580, the one of John Knox being afterwards used by Verheiden in his *Praestantium Aliquot Theologorum*, &c., published at the Hague in 1602. Another of the arguments used against the Beza portrait is that in a French translation of the work by Goulart, another portrait was introduced by mistake as Knox, which Mr. Carlyle was willing to have accepted as Knox, but gave it up on being told by our best living authority that it was William Tyndale.

Mr. Drummond then adverted to Mr. Carlyle's rapturous admiration of "Goulart's accurately conscientious labour which everywhere else reproduces Beza as in a clear mirror." But though Goulart would no doubt submit this translation to Beza, there are absurd mistakes in the book which show that he could not have arranged the portraits, one likeness being made to do duty for two different individuals, which it is attempted to justify by their "having a certain vaguesimilarity," so vague indeed that the man who made the mistake must have been very blind or very stupid, the more so that the portrait left out is that of Beza's early friend and teacher, Melchior Wolmar, to whom he dedicated his volume of poems. So many mistakes show this translation to have been one of the most carelessly edited books, as far as the illustrations are concerned, ever published, and yet it is quoted as the only evidence. Even in the new edition of 1873, the same stupid carelessness as to the portraits is continued, and the portrait of Tyndale still figures as Knox, whose real portrait is inserted as Beza, to whom it has no resemblance, and this in Beza's native city Geneva, where every one must have been familiar with his likeness, which with that of Knox had appeared in Verheiden's beautiful and authentic series of portraits, engraved by Hondius in 1602. It is satisfactory

to find that Mr. Carlyle has a word of admiration for the portrait of Knox, as engraved by Hondius in the Verheiden volume, for it is one of the grandest and most powerful heads in the book, and was most probably engraved by Hondius from the same original as that in the volume of Beza, who was still alive, and who alone could give it. This was the more probable, as Verheiden must have corresponded about Beza's own biography and the portrait to illustrate it, both of which, with the portrait of Knox, are in his book. If not from the same painting or drawing, then another must have been procured from Scotland; in either case it is strongly against the idea of another likeness, as twenty-two years after Beza's *Icones* had appeared, its genuineness had not been disputed. To throw discredit on Beza's portrait, Mr. Carlyle more than insinuates that Beza never had seen Knox, and therefore could have no idea of his personal appearance. This, like the authenticity of the portrait, has never before been called in question; and the two greatest authorities on this subject—the late Dr. Mc'Crie and Mr. David Laing—have no doubt whatever that they must have been personally acquainted. It is difficult to understand how it possibly could have been otherwise at such a time, when meetings of the leaders in the Reformation must have been of very frequent occurrence at Geneva, where Knox had been officiating some years as a preacher, and during which time Beza was a well-known professor of Greek and preacher at Lausanne, which is but a few miles from Geneva, the head-quarters of the Calvinistic Reformation—in which Beza, like Knox, was one of the moving spirits; and of such mark that he succeeded Calvin, not only in his church, but as the leader of the party—a position to which he never could have risen had he not been well known in Geneva, both personally and by reputation. The affectionate correspondence between Knox and Beza is also suggestive. In the *Life of Knox* (London, 1650) the Hondius portrait is used; and in that extraordinary volume, *Theatrum Virorum Eruditione Clarorum*, by D. P. Freherus, and published at Nuremberg in 1687, the Beza portrait of Knox is used, showing again that up to that time no doubt existed as to the authenticity of this likeness, and no amount of mere abuse and attempts at turning it into ridicule would ever take the place of the fact that James VI. sent over two drawings or paintings to Beza which were used in his volume of portraits, nor would a mere personal opinion, however boldly asserted, ever replace a genuine portrait by a merely fanciful head. In Boissard's work (1598) there is a portrait of Knox, a front face with the long beard, but evidently from an indifferent picture, and unmistakably the same person as given by Beza and Verheiden, having just the little differences which two artists would give to the same head. In 1732, another portrait of Knox for the first time appears in the *History of the Reformation*; he is in a close-fitting cap and long white beard, but there is no artist's name. As to the Somerville portrait, it is supposed, for it is a mere conjecture, that it was bought about 1760; but whether it was acquired by Lord Somerville as a portrait of the Reformer, or was merely his ideal, and consequently so called, nobody can tell. The period was in one sense unfortunate. Walpole's example had initiated the fashion of collecting articles of *virtu* and in fact anything queer or out of the way. Lord Somerville, like his contemporary, the Earl of Buchan, seems to have been a collector, and among other things managed to get hold of the old city cross of Edinburgh, which he had erected in front of his new house at Drum, in which one of the greatest curiosities must have been his lordship's portrait of the Scottish Reformer. It was a time also ripe in the manufacture of historical portraits, and we can imagine the old lord wandering from his own apartments in Holyrood to the great gallery of the palace, with its 120 portraits of kings, beginning 330 B.C., and ending with

his own royal master, George II., who died in 1760, pondering as he went on the necessity of a picture gallery at his house of Drum, then in course of erection. There was a John Knox at Holyrood, and why not at Drum; and so it came, and no doubt many others, as the necessary furnishing for the house of a lord of ancient lineage. The manufacture of portraits must have been a lively and no doubt a profitable one, and if we did not know something of this, we should be surprised where all the portraits of John Knox, Queen Mary, and others come from, which every now and then are cropping up at sales in Edinburgh and elsewhere. Among the most prolific and best known of these producers of old portraits was John Medina, who died at Edinburgh in 1796. He for a long series of years carried on an extensive practice of this sort. His specialty, however, seems to have been Queen Mary, his model for which he found among the royal portraits in the gallery at Holyrood. This school of manufacture was continued into this century, and Mr. Drummond had been informed by the late Mr. David Roberts, R.A., that when a boy he was frequently sent with messages by his master to an artist called Robertson, who lived by doing portraits of Queen Mary, Prince Charles, and such like, the first of which he varied by a red or black dress; sometimes a veil was thrown over the head, or a crucifix put into the hand, and if required a crown was introduced somewhere or other, a favourite inscription on the back being, "From the original in the King of France's closet," unless it was to be an original (!), into which it was easily converted by a little judicious smoking and varnishing.

The author next adverted to the statements of Mr. Robert Tait regarding the suspicious collar in the Somerville portrait, of which not one example occurs among the 495 engraved portraits of theologians before 1670, in the folio volume of Freherus. The nearest in shape, but only half the size, is of the date 1670. This collar suggests that the picture, if genuine, cannot be older than Cromwell's time. The theory of Mr. Boehm that this picture is an enlarged copy from a portrait by Porbus, because there happens to be a picture by that artist said to be George Buchanan, is a mere vague and uncertain speculation, for which there is not a shadow of authority. The first enquiry should have been as to the authenticity of the so-called Buchanan portrait, which was engraved by E. Scriven in 1836, for Mr. Charles Knight, from a picture belonging to the Royal Society; but being in that collection is no proof that it is a portrait of George Buchanan. Fortunately, an indisputable test is in existence by which to try portraits of George Buchanan, his skull being preserved in the Museum of the University of Edinburgh—a valued treasure. There is also a portrait which has been there probably from the foundation of the University by James VI. Again, there is a most characteristic engraved portrait in the *Icones Virorum Illustrium*, &c. (4 vols., 1597), by his contemporary, J. J. Boissard. Some forty years ago Sir William Hamilton compared various portraits of Buchanan by measurement with the skull, and these two only stood the test. The head in both is thoroughly Scottish in character, with a long and well-formed nose, well-defined cheek-bones, and a long upper lip as in the skull, not a round-headed, short-nosed individual with a short upper lip like the Royal Society portrait.

After a critical examination of the details of the Carlyle "ideal," Mr. Drummond felt compelled to pronounce against its authenticity. Neither could he agree with Mr. Carlyle in the high estimate he had formed of it as a "portrait." The upper part of the head is no doubt well formed, but with such a weak jaw and uncertain chin, the person whose portrait it is would have proved quite powerless and incapable in the position which Knox occupied as a leader of men, forming their opinions and directing their actions. Common observation has led us to judge of a



man's character by the shape of the lower part of the face, and we all practically understand what is meant by a jaw which is called weak. As to the mouth it is essentially gross and sensual. In short, the portrait does not represent a man who would have carried a two-handed sword to protect his friend Wishart, and still less a man over whom the Earl of Morton could have pronounced his now famous eulogium, "There lies the man who never feared the face of man."

## NEW YORK LETTER.

New York : April 14, 1875.

There is a very remarkable and interesting collection of engravings, mezzotints, and etchings now being exhibited in Philadelphia for the benefit of the Academy of the Fine Arts. They are owned by Mr. James L. Claghorn, of that city, President of the Academy, and number some thousand prints illustrating the history of the art of engraving from its origin until the present day. The catalogue begins with Martin Schongauer, printer and engraver, who flourished between 1420 and 1428. Most of the prints are rare and valuable specimens of the work of their respective engravers. There are forty-four Albrecht Dürers exhibited, some of which are fine early impressions. The Life of the Virgin, including the complete set of twenty, is of this number. In this interesting collection are to be found specimens of the work of Lucas Cranach, Raimondi, Ravenna, Lucas van Leyden, Hendrick Goltzius, and other old masters of the graver. We cannot but admit that while modern engravers have gained in a certain sort of dexterity and finish they have lost in boldness of conception and religious feeling. Among the mezzotints the work of Mr. John Sartain, a Philadelphia artist, holds no mean rank. The collection of etchings is unusually choice, and includes specimens of Rembrandt, Daubigny, Rajon, Meissonier, Fortuny, Jacquemart, and Flameng.

Mr. Thomas Moran, who is best known as the painter of the *Canyon of the Yellowstone*, and *The Chasm of the Colorado*, which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting. The subject of this picture is the *Mountain of the Holy Cross*, situated in the Rocky Mountains of Colorado. The name was given it by the early Spanish missionaries, and was suggested by a cross-shaped crevasse near the top of the mountain which is filled with snow all the year round. This strange but not unique freak of Nature is visible from but a few points in the neighbourhood. The Holy Cross creek, which is seen in the foreground, is supplied entirely by the melting snow from the mountain. Mr. Moran visited this region in the summer of 1874 for the purpose of making the sketches from which the picture was painted. The artist has shown good taste in not making the cross too conspicuous an object in his picture. It is so far in the distance that the eye is not caught by it until the picturesque stream, broken by accumulated rocks, and the nearer mountain sides, have been admired. Mr. Moran has made a picture that the general public will find much more pleasing than the *Canyon* or the *Chasm*, and one that is certainly more picturesque than either.

It has recently been announced through the medium of a small and unpretending pamphlet that a gentleman of this city is about to give five million dollars for the purpose of founding an American College of Music. The name of this generous unknown is withheld for the present for personal reasons, but it is rumoured that he is a bachelor and upwards of eighty years of age. Dr. W. Elmer, a well-known physician of this city, acts as the medium of communication between the millionaire and the outside world. The charter has been drawn up, and is before the State Legislature at this writing. As soon as it

is passed, which will probably be in a few days, a Board of Trustees chosen from among our best known and most cultured citizens will be organised and the plan of the college work will be immediately decided upon. No money or pains will be spared to make it as thorough a school of music as any in the world, and the faculty will be selected from the very best talent both at home and abroad. Everything necessary to perfect the pupils in the art of music, both instrumental and vocal, will be taught, and all free of cost. The site for the college building has not yet been selected, but will probably be a block on Madison Avenue, near the centre of the city. The work of building will be commenced as soon as the architect's plans are decided upon. The building is to be complete in every particular, and will, with the ground, cost two million dollars. The gentleman to whose liberality we shall be indebted for this noble gift is not a musical man, and only moderately fond of music. Before he had decided upon this step he talked of founding a hospital for consumptives. But upon second thought he concluded that there were plenty to do this, and that the idea of a College of Music was new, and would certainly become popular. Since the announcement was first made, Dr. Elmer has been overwhelmed with letters from all over the world asking questions and offering advice. If the bill does not pass the Legislature at this session it will have to lie over until next year, and nothing can be done in the mean time.

Mr. J. W. Bouton, a book importer of this city, has recently sold a Bible, in the preparation of which Mr. James Gibbs, of London, passed the greater part of his lifetime. This remarkable book contains the entire text of three or four rare editions of the Bible, and consists of sixty volumes. The text is carefully inlaid and illustrated by the insertion of upwards of thirty thousand plates, original drawings in oil, water colour, and pencil, specimens of early printed, rare, or curious Bibles, etchings, engravings on steel and copper, and mezzotints. The book, which is a library in itself, was sold for ten thousand dollars to a private collector in this State. Mr. Bouton will soon publish an interesting book entitled *Monumental Christianity; or, the Art and Symbolism of the Primitive Church as Witnesses and Teachers of the one Catholic Faith and Practice*, by John P. Lundy, Presbyterian. Not the least valuable part of the book will be the illustrations, which have been made from subjects in every known part of the world.

Mr. Edward King's *Great South* has been published by the American Publishing Company of Hartford as a subscription work, and will be republished in England under the title of *The Southern States of North America*. The contents of this volume appeared in a series of papers which ran through *Scribner's Monthly*. Mr. King has just left this city for Paris, where he will collect the material for the third volume in G. P. Putnam's Sons' series of "Brief Biographies," edited by T. W. Higginson. This volume will consist of the biographies of French statesmen and leaders. Mr. King has spent a number of years in Paris and is personally acquainted with many of the subjects of his book.

On this side of the water when speaking of critical essays we have a phrase like this: "These are the most important papers of literary criticism since Professor Lowell's last." I have heard this several times in regard to Mr. Stedman's *Victorian Poets*. These essays will be published by J. R. Osgood and Co. during the coming Fall. The volume will consist of the Essays which have appeared in *Scribner's Monthly* on Landor, Hood, Arnold, Proctor, the Brownings, Buchanan, Morris, Rossetti and Swinburne, with a new introductory chapter on the Victorian Period, the Study of Tennyson and Theocritus which attracted so much attention in the *Atlantic*, and two new and elaborate chapters on the minor Victorian poets. This book,

though it deals but little in excerpts, is intended to be in a great measure a handbook of the English poetry of the last forty years. I believe that no one has yet gone over this ground, and this volume will undoubtedly win attention as an impartial view of British poetry by an American poet whose critical ability has been already recognised on both sides of the water. The book will have a full index and copious side-notes, and will be, typographically, an admirable specimen of American book-making. It is said that Mr. Moncure D. Conway will edit the English edition of Mr. Stedman's book.

The report that Longfellow is translating the *Nibelungenlied* may be authoritatively contradicted, I am sorry to say.

Our Water-colour Exhibition, lately closed, was the most interesting and promising that we have yet had. Of the foreign work the most important features were Mrs. Spartali Stillman's three paintings, *Launcelot and Elaine*, *Tristan and Isolde*, and *In a Balcony*, and the etchings of Millet, Whistler, Seymour Haden, Fortuny, and Meissonier. Mrs. Stillman's work, of a kind with which our Academy walls are not familiar, attracted much attention, and gave great pleasure to the discriminating. Some flashy bits of continental colour near by served to enhance the quiet thoughtful charm of Mrs. Stillman's pictures. *In a Balcony* has found a purchaser, and I trust Mrs. Stillman's other pictures will not be suffered to leave the country. Mr. Francis Lathrop, a young American whose name will be remembered by London artists, was pleasantly represented in this exhibition.

A special effort has been made to enlist the sympathies of the ladies in the centennial movement by giving them charge of certain departments. To carry out their designs "Martha Washington tea parties" have been held in almost every city and village in the country. The two that were given in the Academy of Music in Philadelphia were the social events of the winter in that city. The ladies belonging to the best families took part in the entertainment dressed in the costumes of a hundred years ago. The cups out of which the tea is drunk at these parties bear facsimiles of the autographs of the signers of the Declaration of Independence, and are sold for an extravagant price, to be kept by the purchaser as a memento. New York did not hold its tea party until quite recently. The Academy of Music was secured, and was crowded as it never has been since the night of the ball given to the Prince of Wales. A number of the costumes were heirlooms, and were worn by the direct descendants of the families of revolutionary fame. An interesting collection of relics was lent for exhibition, among which was a punch bowl, presented by General Washington to the grandfather of the present owner; a harpsichord manufactured for Mrs. Washington in 1776, by Joseph Kirkman and Sons, of London; a cabinet table used by Washington; and a cane, once the property of John Hancock.

Mdme. Adelaide Ristori has been playing a "farewell" engagement in this city to crowded houses at the Lyceum Theatre. She did not act the whole of *Macbeth* in English, as was expected, but only gave the sleep-walking scene in that language. Mdme. Ristori has been the subject of a number of elaborate criticisms in the *Tribune* written by Miss Kate Field. Miss Field sees few, if any, faults in her favourite tragédienne, and what she has to say, while it is exceedingly eulogistic, is well worth reading. Mdme. Ristori might have stepped from a grand historic picture, so perfect is she in all the details of her art. Her posing is particularly picturesque, and all her movements are graceful. One is, however, never excited by her bursts of passion; she does not make the blood curdle in one's veins as does Salvini—as did Rachel.

Notwithstanding the cry of "hard times" our theatres have done exceptionally well this year.

The *Gilded Age*, a flimsy play, dramatised by Mark Twain from his book by that name, had a run of 127 nights owing to the great cleverness of Mr. John T. Raymond, who made himself famous in the rôle of Colonel Sellers. The *Shaughraun* ran over 130 nights at Wallack's, and the *Two Orphans* is approaching its 150th night at the Union Square Theatre. Mr. Rignold is drawing crowded houses to see him as Henry V., and *The Big Bonanza*, said to be an adaptation from the German, is making a success at the Fifth Avenue Theatre. At the Grand Opera House a new spectacular drama, written by Mrs. Julia E. Dunn, a California lady, has just entered upon a brilliant career. The name of this play is *Ahmed*, and it is adapted from the *Pilgrim of Love*, one of Irving's "Tales of the Alhambra." It is one of the most gorgeous spectacles ever seen upon a New York stage. The author is a woman of wealth who has a great admiration for the stage, and she has produced this drama principally to exhibit an invention she has perfected by way of scenic effect. The scene is painted on gauze, and is made to change without being raised or lowered by a simple alteration of the lights. It is a very pretty and ingenious device. English opera has been among the successful amusements, but Italian opera was a complete failure. The management claim to have lost 40,000 dols. by the season. Mr. Strakosch says that he will not bring opera over next year, and that we shall have to content ourselves with a concert troupe, of which Hans von Bülow and Anna de Belloc will be the principals.

J. L. GILDER.

#### SELECTED BOOKS.

##### General Literature and Art.

- DAVILLIER, le baron. *Fortuny, sa vie, son œuvre, sa correspondance.* Paris: Aubry.
- EDOUARD, l'abbé. *Pontevault et ses monuments, ou Histoire de cette royale abbaye depuis sa fondation jusqu'à sa suppression (1100-1793).* Paris: Aubry. 14 fr.
- JORET, C. *Herder et la Renaissance littéraire en Allemagne au XVIII<sup>e</sup> siècle.* Paris: Hachette.
- RANDOLPH, Thomas. *The Poetical and Dramatic Works of. Edited, &c., by W. Carew Hazlitt. Reeves & Turner.*
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#### CORRESPONDENCE.

##### THE ASSOCIATION TO PROTECT THE RIGHTS OF AUTHORS.

Clement's Inn: May 12, 1875.

I agree with the writer of the notice of my Report on Copyright that it is desirable that this association should explain the principles upon which they intend to act in the important matter of International Copyright between this country and the United States of America. The document, however, on which his remarks are based is simply, as therein stated, a "Report on Defects in

the Law of Copyright and Stage Right." The failure of our diplomatists up to the present time to bring about a convention for this purpose between the two countries is in no way connected with any defect in the law, and it would, therefore, have been out of place to include in the report anything on that subject beyond the passing mention bestowed upon it. The fact is, that under the General International Copyright Act the Executive Government of Great Britain for the time being is fully empowered to confer upon the authors of foreign countries rights not exceeding those enjoyed by the British author on the sole condition of reciprocity. It is not easy to see what more our Legislature can do in this direction, but it was one of the chief objects of the deputation of our Association which waited on Mr. Disraeli on Monday to point out the importance of including in the proposed enquiry by Royal Commission or Select Committee the question of the causes which have hitherto prevented an arrangement with the United States. Mr. Disraeli's courteous reception of that numerous and influential body of authors and authoresses, and indeed his direct expression of opinion that (to use his own words) "the burdens, vexations, and annoyances, that now exist" are ripe for legislation without further enquiry, render it doubtful whether any Committee or Royal Commission will be moved for; but the Association are ready to give evidence on the question of the causes which have hitherto hindered International Copyright between this country and America; and they are already preparing for an active campaign, with a view to a satisfactory settlement of that great question.

The present letter is written without any direct instructions from our Committee; but I believe I am authorised in saying that the principle on which the Association intend to be guided in this matter is that of treating it simply as a question of authors' rights and interests, which they believe are in the long run identical with the interests of readers. Hitherto all agitation on this question of a really practical kind has been confined to the publishers of both countries. Our Association is far from being in a hostile position towards those gentlemen, or even from lacking sympathy with their objects, but they believe that this movement may be conducted with more hope of success by separating the two subjects of copyright and commercial interests. If, for example, the publishers urge that when a book is published in either country in a shape to be suited to the tastes and requirements of both (a rarer case, by the way, than might be imagined, for our circulating library books in two, three, and four volumes are absolutely unsaleable in America, and *vice versa* American publishing fashions are not much esteemed here), we say that that is a demand, not only favourable to publishers' interests, but based on sound public policy. It is not well that there should be two sets of printers and binders employed where one would suffice; and the claim of any particular branch of industry to compel by law wasteful systems of that kind cannot be justified. At most the United States publisher is entitled to be protected by an import duty equal to the exceptional burdens under which he is placed by domestic taxes imposed on his particular trade. The fairness of these principles is undeniable; and I believe that there is not a member of our Association who would not wish to see—as it would be clearly the interest of authors to see—free trade in books established between the two countries, and substantial justice done to our publishers in this matter. But the question of copyright is a different question. English authors cannot afford to wait for the universal recognition of those free trade doctrines, which are yet new in the world, and in the United States have even now made but little progress. They see, moreover, very clearly that, even if the principles above laid down were fully recognised, their application in a mode satisfactory to con-

flicting trade interests must always be a matter of great difficulty. Any way they are not content to refuse copyright in the United States, because the Custom House regulations in that country continue to be illiberal towards the importing country and injurious to the interests of American readers. They hope that time and the progress of ideas will bring about a sounder commercial system, but they are well aware that international copyright pure and simple is a question far more ripe for settlement. American authors and English authors are, without any exception, agreed on this subject, and they have a right to be heard. It is a hardship on the American author that his writings should be pirated and mutilated at the will of a foreign publisher, and it is equally hard that his works, which could yield him no reward unless they were published at something above the cost of production, should come into competition with new works which the publishers get for nothing, or at most for a trifling sum paid for the favour of early sheets. I am aware that in the minds of many persons this is to place the pursuit of literature on a very low level. There was once a distinguished judge who, though he had not disdained to combine the practice of his own glorious profession with very substantial rewards indeed, nevertheless declared his opinion that literature should be its own reward, or should at all events rest content with the grudging privileges which in those days were all that the Legislature had accorded. But I do not know why learning and genius should hesitate to confess their preference for a system which secures to them, in common with the followers of other arts and callings however humble or however dignified, the fruits of their labour. Already this preference is practically confessed by every author who declines—as even Mr. Tennyson and Mr. Browning decline—to issue his works at the mere price of print and paper. It is one of the very few well-ascertained facts in the biography of Shakspeare that his literary life was greatly influenced by his desire to reap a pecuniary reward from his works. It has been well observed that the want of just laws for the protection of dramatic property is the sole reason why we have no authoritative text of the poet whose very name gives England a higher place among the nations; and it was by the mere chance of the singularly early decline in the money value of Shakspeare's works as plays for the stage that his text is not in the hopelessly corrupt condition of Beaumont and Fletcher. Their works—I am speaking, of course, without reference to the revived taste for Shakspeare in later times—having held the stage much longer were not given up to the stage pirates in the form of printed copies till nothing remained to print from but worn and tattered playhouse copies disfigured by the blunders of illiterate transcribers; and till not only the "twin-dramatists," but brother authors and players, who might have possessed even such authority as Heminge and Condell professed in the case of Shakspeare, had long passed away. But for accident, so might it have been with Shakspeare, to the infinite loss of mankind.

With these and many other examples before us, it would be idle to pretend that the public can safely allow literature to be "its own reward." After all, denying to any class the fruit of their exertions is but a fool's way of making productions either good or abundant; and the notion that literature is, with the exception of rare instances, beyond the range of this maxim cannot too soon be abandoned. It is on this principle at least that the "Association to Protect the Rights of Authors" intend to invite American authors to join hands with them on behalf of a measure of justice which they believe to be not more important to authors than conducive to the interest of the public on both sides of the Atlantic.

MOY THOMAS,

Hon. Secretary, Association to Protect the Rights of Authors.



## "PEPYS' DIARY."

1 Leicester Square: May 10, 1875.

Messrs. Bell and Sons are entirely wrong in stating that "any new edition of Pepys' Diary must necessarily be imperfect," as they certainly cannot claim any copyright in the original MS. in Magdalene College.

Our edition will not be a reprint of the 1828 edition, but will be printed from an entirely new transcript made by the Rev. Mynors Bright (President of the College), and will contain not only all that appears in Messrs. Bell's edition, but about a third additional matter of considerable interest, and perhaps more thoroughly characteristic of the author than any that has hitherto appeared.

The whole of his "Curtain Lectures" will now be included, and we are bound to state that Mr. Smith's transcript abounds in errors, which in our edition will be corrected. Most of the additional passages in the edition of 1854 are misplaced.

BICKERS AND SON.

23 Sussex Place, Regent's Park: May 12, 1875.

I am a Fellow of Magdalene College, Cambridge, and one of the Trustees of the Pepysian Library, which is in the custody of the Master and Fellows of the College.

The late Master employed Mr. Smith to decipher the MS. of Pepys' Diary for HIMSELF; he kept Mr. Smith's MS. in his own possession and considered it his own private property. It is now the property and in the possession of his son, Mr. Neville-Grenville.

The late Master lent Mr. Smith's MS. to his brother, Lord Braybrooke, to make extracts from for the original edition of the Diary in 1825. He lent it to him again to make additional extracts for the edition of 1848. I was then a Fellow of the College, but the matter was never brought before a College meeting, and there is not the slightest mention of it in the College Order Book.

Lord Braybrooke sold the copyright of the extracts which he had taken from Mr. Smith's MS.

He was quite at liberty to do so, but he had no power whatever to prevent any future Master or Fellow from deciphering afresh the original MS. in the Pepysian Library, and from publishing the whole or any part of it that he may choose.

MYNORS BRIGHT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

## APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 15,	3 p.m.	Royal Institution: Mr. W. Herries Pollock on "The Drama." I.
	"	Royal Albert Hall: Verdi's Requiem.
	"	Crystal Palace: First Summer Concert.
MONDAY, May 17,	3 p.m.	Royal Albert Hall: Afternoon Concert.
	8 p.m.	" " Evening Concert (Sims Reeves).
TUESDAY, May 18,	3 p.m.	Royal Institution: Professor Gladstone on "Chemical Force."
	8 p.m.	Civil Engineers. Pathological.
WEDNESDAY, May 19,	11 a.m.	Pharmaceutical: Anniversary.
	3 p.m.	Middle. Krebs's Recital, St. James's Hall.
	7 p.m.	Meteorological.
	8 p.m.	Society of Arts.
	"	Royal Albert Hall: Verdi's Requiem.
THURSDAY, May 20,	8.30 p.m.	Royal Italian Opera: Third Performance of Lohengrin.
	3 p.m.	Royal Institution: Professor Dewar on "The Progress of Physico-Chemical Enquiry."
	7 p.m.	Numismatic.
	"	London Institution: Professor Morley on "The Inner Thought of Shakespeare's Plays." II.
	8 p.m.	Chemical. Inventors' Institute.

FRIDAY, May 21,	3 p.m.	Mr. Charles Hallé's Recital, St. James's Hall.
	7.30 p.m.	Sacred Harmonic Society, Exeter Hall (Israel in Egypt).
	8 p.m.	Philological: Anniversary (President's Fourth Annual Address).
	9 p.m.	Royal Institution: Mr. J. Ballie Hamilton on "The Application of Wind to Stringed Instruments."

## SCIENCE.

## THE SUPPOSED VARIABILITY OF THE SUN'S DIAMETER.

*Studi Intorno ai Diametri Solari.* Del P. Paolo Rosa. (Roma, 1874.)

*On the Possible Periodic Changes of the Sun's Apparent Diameter.* By Simon Newcomb and Edward S. Holden. ("American Journal of Science," October, 1874.)

THERE is probably no astronomical quantity so difficult to determine as the apparent diameter of a heavenly body, the reason being that it can hardly be said to have a real existence since, through the effect of irradiation, whether from the eye or telescope, we never see the true edge of a luminous object. At the same time, as the only knowledge we possess of the real size of heavenly bodies is derived from estimates of their apparent diameters, the determination of the latter is a matter of considerable importance, though the question is beset with great difficulties, arising from peculiarities in the observer and in his telescope. The observation consists essentially in estimating the contact of a spider-line with the edge of the disc, whether referred to time in noting the transit, or to a graduated circle or micrometer screw; but simple as this operation seems, no two observers will agree in their mode of performing it, and the uncertainty arising from this cause is not easily got rid of. It is in vain to multiply observations where each is affected by the same systematic error. What is really wanted, as Le Verrier has pointed out, is the multiplication of observers and the determination of the differences between their modes of observing. In the case of the sun, the number of observations available is so great, that accidental errors would seem to be to a great extent eliminated, and we must therefore refer the discordances between the results obtained at different times either to changes in the sun itself, or to systematic errors affecting large masses of observations.

At the beginning of this century Lindeman called attention to variations in the sun's diameter which seemed to be shown by the Greenwich observations of the last century; but Bessel pointed out that these might readily be referred to instrumental changes, and the subject dropped until it was revived quite recently by P. Secchi and his assistant, P. Rosa, the latter of whom has now carefully discussed the series of Greenwich observations from 1750 to 1870, in continuation of his former memoir, in which, from an examination of observations made at Rome during one year, a connexion was sought to be established between changes in the size of the sun and outbreaks of spots on his surface. In this earlier discussion great stress was laid on the assertion that errors of two-tenths of a second of time were not to be expected in the mean of the times of

transit over twenty webs, but it is matter of every-day experience in regular observatories that such errors do occur, even when two stars are observed successively by the same observer, and although the transits over the individual webs may agree within a few hundredths of a second; the only explanation being that the observer has capriciously changed his habit of observing. That the discordances in the Rome observations were to be explained in some such way was clearly shown by Dr. Auwers by comparing them with observations made at eight other observatories during the period in question. As the result of this comparison, it appeared that the measures made at Rome frequently differed from the mean of corresponding observations at the other places by more than a tenth of a second of time in either direction, while no support could be obtained for the supposed changes in the sun itself.

Nothing daunted by this result, P. Rosa has now opened the larger question of changes, both secular and periodic, to be traced in the observations extending from 1750 to 1870; and as in the earlier half of this period, trustworthy measures were made exclusively at Greenwich, the comparison with corresponding observations made elsewhere, which proved so effective a test in the former case, is not applicable here. A consideration, however, of the series itself and the discordances it exhibits, and a careful examination of the arguments which P. Rosa brings forward, will, in our opinion, suffice to show that there are sources of error which will account for the irregularities in question without calling in the aid of his rather complicated hypothesis. Thus, it appears that, in order to reconcile the measures of horizontal and vertical diameters made by Bliss in 1763 and 1764, it is necessary to suppose that the intervals of the webs had been altered by a change in the focal adjustment, which is precisely the way in which Bessel explained away Lindeman's hypothesis; and though P. Rosa attempts to show that other years were unaffected by this error, our confidence is necessarily somewhat shaken.

That such sources of error may be easily overlooked is shown by the circumstance that the introduction of the chronograph for transits caused an apparent change of a tenth of a second in the time of passage of the sun's diameter, evidently due to personality in the observers, and that P. Rosa appears to be quite unaware of this important instrumental change. As another instance we may take the statement that the centres of figure and of gravity do not coincide in the case of the sun, or in other words, that the centre of the sun's disc does not describe a great circle in the heavens. This assertion is based on the fact that the sun's observed greatest distances north of the equator in summer, and south of it in winter, are not exactly equal; but unfortunately for the hypothesis, this discordance, which is very minute, changed its sign, at the same time as the coefficient of flexure, when a slight mechanical change in the Greenwich transit-circle was made by piercing its central cube, and was further considerably affected (as was indeed natural) by a slight change in the adopted value of

astronomical refraction, clearly showing it to be the result of systematic errors too small to be determined with certainty in the present state of our knowledge.

But though P. Rosa has, in our opinion, underrated the effect of such errors, he has not altogether overlooked it, and with a view of eliminating it has discussed the values of the moon's semi-diameter obtained with the same instruments. But on his own showing, there are discordances of 3" in the horizontal diameters, and of double that amount in the vertical, and the variations of both these measures agree remarkably with those observed in the sun for corresponding groups of years. This would appear to dispose of the so-called secular changes. With regard to the changes of shorter periods in the sun, it is sufficient to remark that they become smaller and smaller with the improvement of instruments and increase of the number of observers, and that this feature is more noticeable in the vertical diameter, the large errors to which these measures were liable in Bradley's days having been got rid of by the substitution of the modern divided circle for the old quadrant. There was much less room for improvement in the observation of a transit.

There is one disturbing element in the determination of diameters for which allowance may well be made, and that is irradiation, as dependent on the aperture of the telescope used. This is a quantity which may readily be computed from the theory of interference of light (varying inversely as the aperture), or may be determined practically by observing the closest double star which the telescope is capable of dividing into its two components. So far, however, is P. Rosa from allowing for this, that he does not even allude to the effect of the change of aperture from Troughton's transit to the present transit-circle at Greenwich, while he cites diameters of the sun determined from transits of Mercury as if they were comparable with those observed directly, though the well-known phenomenon of the black drop at internal contact is sufficient to show what an influence irradiation has in increasing the apparent diameter of the bright sun, and in decreasing that of the dark planet.

The same effect is shown in eclipses of the sun, the times of beginning and ending being found to depend on the telescope used to such an extent that these phenomena cannot be used for determining longitudes without great caution. From observations of the eclipse of 1870 made at Greenwich with the equatorial of thirteen inches aperture, and the altazimuth of four inches, it appears that the increase of the sun's diameter and decrease of the moon's, due to irradiation, were with the latter instrument each 4", while with the former they were only 0".5. That diameters obtained with these two instruments could not be combined into one series without applying a correction to one or other, is quite evident.

If now we pass from the question whether the apparent changes in the sun's diameter are instrumental or real, to that of their connexion with sun spots, we find the same difficulty in accepting P. Rosa's views. The conclusion he deduces is that there is

divergence between the curve representing the variations of the diameter and that representing the variations in the number of sun spots at the maximum of the latter, and convergence at the minimum; but a slight examination of the curves in question will show that this simply expresses the fact that the sun spots follow a marked curve, while the diameter does not.

Such a statement as P. Rosa's implies, if it means anything, that the solar diameter follows the inverse curve of sun spots, or the curve of rarity, and as he has not exhibited this latter curve we may assume, as is indeed sufficiently obvious from the forms of the curves given, that the same law of divergence at maximum from this curve would hold also, and that therefore there could be no connexion of the kind supposed. Having thus no reason for supposing the sun's diameter variable, and knowing that the determination is subject to sources of error which may very well account for the changes to which P. Rosa has called attention, we may fairly conclude that we are not called upon to accept the startling hypothesis that the sun is subject to enormous variations of size; but Messrs. Newcomb and Holden have gone further than this, and have clearly shown that we have strong evidence that no such changes can be taking place. This they have done by comparing corresponding observations taken at Washington and Greenwich from 1862 to 1870, and examining the number of cases in which a large diameter at Greenwich corresponds to a large diameter at Washington, and a small to a small. The result, while completely negating the idea of real changes, is rather curious, as there is a slight preponderance of cases in which a large observed diameter at Greenwich corresponds to a small one at Washington, and *vice versa*, a result which is almost certainly due to chance. If it represented any real change taking place in the sun, it could only arise from a tendency to fluctuation of short periods, probably not differing much from ten hours, the Washington observations being made about five hours after those at Greenwich. The conclusion is, that there is no sensible variability of which the period, regular or irregular, lies between one day and six months, which appears completely to dispose of Secchi's original hypothesis.

One of the results of these researches is, that some of the Greenwich observers systematically differ in their estimate of diameter to the extent of 5"; and another equally important conclusion is, that, as Wagner was the first to point out from the Pulkowa observations, the sun's apparent diameter varies with the state of the atmosphere, which gives rise to a periodicity in the monthly means, the state of the sky varying with the time of year.

As it appears, then, that even with all the refinements of modern observatories, comparatively large systematic errors still affect the determination of the sun's diameter, there seems to be no cause for surprise that discordances are found in the results obtained with the much ruder instruments of the last century. W. H. M. CHRISTIE.

#### THE EARLY HISTORY OF MAGIC.

*La Magie chez les Chaldéens et les Origines Accadiennes.* Par François Lenormant. (Paris: Maisonneuve et Cie.)

WE always expect from M. Lenormant what is at once new, suggestive, and readable; and the volume before us forms no exception to the rule. Brilliant and learned, it presents the latest revelations of cuneiform decipherment in a shape that will commend itself to both the scholar and the general reader. For the first time the veil that has so long hung over the religion and culture, the origin and migrations, of the primitive inhabitants of Babylonia is lifted, and they come before us with all the beliefs and superstitions which still characterise the Samoyed or Siberian of to-day. The early literature of the Turanian Accadians, the inventors of the arrow-headed method of writing and the builders of the great cities of Elam, of Assyria, and of Chaldaea, discloses to us the beginnings and early development of beliefs which lay at the root of many of the great religious systems of the East. If it be true that a new chapter of history has been opened for the philologist and ethnologist, it is yet more true that a new record has been unrolled for the student of the science of religion.

M. Lenormant's book falls into two parts. The first of these deals with Chaldaean magic and its crystallisation into a religious system; the second with the language and ethnology of the Accadian population. The language is agglutinative, presenting remarkable resemblances to the Finnic group; and its antiquity and simplicity not only render it invaluable for the scientific study of the so-called Turanian family of speech, but also throw new light upon the problems of Comparative Philology. Ethnologically, the Accadians or "Highlanders," for such is the meaning of their name, were brethren of the Elamites and other Turanian tribes who had dispersed from their cradle in the mountainous country south-west of the Caspian, where rose "the mountain of the world" on which the ark of Tam-zi, the Chaldaean Noah, had rested. The fertile plains of Babylonia were already in the possession of a cognate people called the Sumerians; and Accad and Sumer, better known by its biblical name of Shinar, long continued to denote the southern and northern divisions of the country. But at an early date Shinar and its tetrapolis were seized by a Semitic population, who borrowed the civilisation of their predecessors, and, little by little, contrived to extirpate both them and their language. Between B.C. 2000 and 1500 the whole district watered by the Tigris and Euphrates passed into the hands of Semites, who adopted the traditions and mythology of Accad along with its astrology and science, though moulding and transforming them in the process. The old Accadian triad of the Sky, the Earth, and the Underworld became the Babylonian Trinity, and the solar heroes of the Accadian Kalevala occupied the background of Semitic history. At a later period a portion of the Aryan race also submitted to the influence of the Chaldaean faith. Aryans and Turanians met together in Media, Magism was amalga-



mated with Mazdaism; and the nature-worship of the Turanian forced its way into the system of Zoroaster under the guise of Fravashis or Fervers.

The Accadian cult was analogous to what is now called Shamanism. Every object had its "spirit," the conception of which was material enough. The progress of culture introduced a hierarchy among these spirits; but the old idea could not be got rid of, and even the supreme gods were addressed each by their "spirit." Like the objects from which they were hardly separated in thought, the spirits were both good and evil; indeed, the evil ones were so numerous that life must have been passed in constant dread. There was hardly an act which did not risk demoniac possession; and the bulls which guarded the palaces of Assyria were supposed to prevent the entrance of malignant beings. Diseases were, of course, looked upon as evil spirits which had seized upon the body, and medicine was a system of charms and philters. Numerous were the magical formulæ against the demon and his agent the sorcerer. A large collection of these in Accadian, with Assyrian translations annexed, is now in the British Museum, and is extensively quoted by M. Lenormant. The conception of magic which they contain differs essentially from that which underlay Egyptian magic; and M. Lenormant devotes a chapter to the comparison of the two. While the Egyptian knew nothing of elementary spirits, the Chaldaean knew equally nothing of a power of constraining the gods.

But Chaldaean magic, once worked up into a system, tended to become a highly finished theology; and the development of a solar worship gave rise to a rich mythology. This was further complicated by the absorption of astrology into the official religion and the consequent formation of an astro-theology. M. Lenormant has been the first to point out that the elaborate religion of Assyria and Babylonia with which we are acquainted was the result of "a great religious reform analogous to that of Brahmanism," in which the hostile religious conceptions of the Turanians of Accad and the Semites of Shinar were fused into one gigantic system. The hierarchy of the gods was settled, and room was found for the divinities of the ancient magic among the 300 spirits of heaven and the 600 spirits of earth. The various titles given to the same deity, especially to the sun, were crystallised into separate gods, the Semitic distinction between male and female was introduced into the Pantheon, and the relations between the divine hierarchy and the stars were determined. We thus have three periods in the history of Western Asiatic religion, the first marked by the primitive fetichistic magic of the Turanians; the second also Accadian, but characterised by a more developed theological cult and the growth of a solar worship and mythopoeic age; while the third represents the combination of Semitic and Accadian belief, the material being Accadian and the form Semitic, together with the superinduction of an astro-theology.

Such is a brief outline of the main points brought out in this highly interesting book. But wherever we turn we find something to arrest our attention. Perhaps the most

important of these subsidiary notices is the note on p. 271, in which the author compares the Finnic tradition of the origin of the race from the Suomi and Akkar-ak in the mountains of the East with the actual division of the Chaldaeans into Sumeri and Accadi.

There is one point, however, in which, as it seems to me, M. Lenormant has gone wrong through too great an anxiety to mitigate the severity of M. Renan's disbelief in the civilising capacity of a Turanian people. He would attribute the astronomy and astrology which we associate with the name of Babylonia to the Semitic settlers in the country, and deny the Accadians any claim to it. But a study of the great astronomical work of Sargon of Agané, which was compiled before the sixteenth century B.C., leads to a different conclusion. The work was made by Semites for Semitic readers, and yet fully two-thirds of it consists of Accadian words. A large proportion of these, it is true, are ideographs, but others are phonetically spelled out. So technical a term as "conjunction," for instance, is written in Accadian syllabically and not ideographically; and if any conclusion is to be drawn from this fact, it would be that both the phenomenon and its name had been observed and invented by the original population of Chaldaea.

A. H. SAYCE.

#### SCIENCE NOTES.

*Das Ausland* (May 3) reports from *Wiener Abendpost* that Professor Schmetzler, of Lausanne, placed some eggs of the common frog last spring in colourless glass vessels, and in green ones, and found the tadpoles developed much more slowly in the latter, which he ascribed to a deficiency of ozone which was formed in the colourless glasses, but not in the green. These observations may be considered in connexion with the remarkable experiments lately exhibited before the Royal Society by Mr. Crookes, in which light repels the dark side of pith balls suspended in a vacuum, and the action is weakened when green or blue glass is interposed.

AMONG many important papers in the *Proceedings of the Boston Natural History Society*, vol. xvii., we find in Part II. an account of fishes and cray fish collected by Mr. F. W. Putnam in the Mammoth Cave, Kentucky, while acting as ichthyologist to the State Survey. The species were, *Amblyopsis spelæus*, *Typhlichthys subterraneus*, *Chologaster Agassizii*, *Cambarus pellucidus* and *Cambarus Bartonii*. The two first, commonly known as big and little blind fishes, are without external eyes and colourless; *Chologaster* has eyes, and is of a beautiful brownish tint. *Cambarus pellucidus* is blind, but *C. Bartonii* has dark eyes, and is generally found in the cave of the same mottled brown as individuals living in the Green River.

In a cave on the opposite side of the Green River several miles below the Mammoth Cave, blind fishes and crayfish were found so near the entrance that artificial light was not required to see them. *Chologaster*, unlike the other blind fishes, which are surface swimmers, seldom leaves the bottom of the stream. Mr. Putnam said, "he had carefully seined the Green River and its tributaries without finding a *Chologaster* out of the cave," from which he concluded "that darkness did not bring about atrophy of the eyes, if the specimens were any test, for here we had fishes with eyes which had (for all we knew to the contrary) been in the cave as long as those species without them, and were an essentially subterra-

nean form, as far as our present knowledge goes." It may be said, on the other hand, that in the absence of information how long these *Chologasters* had been in the cave, we have no right to assume that continued deprivation of light does not lead to atrophy of the visual organs.

AN addition to our list of carnivorous plants is suggested by Mr. J. C. Druce in a letter to the *Pharmaceutical Journal*, in a little early spring flower found chiefly on the tops of walls, *Saxifraga tridactylites*, a plant not very distantly allied to the *Droseras*. Mr. Druce states that when examined under the microscope the leaves are seen to be covered with glands of a similar character which exude a viscid secretion, in which he found a midge was entrapped and held fast when placed on the leaf. On examining a number of leaves, he found in all of them the *débris* of insects which had apparently perished in this manner.

IN a paper entitled "Observations on the Phenomena of Plant Life," by Mr. W. S. Clark, president of the State Agricultural College of Massachusetts, we have a record of a most interesting series of experiments instituted to determine:

1. The structure, composition, and arrangement of the winter buds of hardy trees and shrubs;
2. The percentage of water to be found in the branches and roots of trees during their annual period of repose, as well as when in active growth;
3. The phenomena and cause of the flow of the sap from wounds in trees when denuded of their foliage, as well as the flow from the stumps of woody and herbaceous plants when cut near the ground in summer;
4. The structure and functions of the bark of exogenous trees, with special reference to the circulation of the sap, the formation of wood, and the effects of girdling;
5. The expansive force of growing vegetable tissue.

A number of the officers and students of the college co-operated with Mr. Clark in conducting the investigations, and all the details of the work appear to have been observed and recorded in a most conscientious manner. The results, generally, bear out the theories held by the most eminent physiologists, but the marvellous vital forces revealed are surprising, even after all we previously knew of the lifting powers of plants. Possibly some of our readers may have their doubts respecting the accuracy of the data, and the means employed to register the forces. The experiments undertaken to measure the expansive force of growing vegetable tissue illustrated this phenomenon in a most remarkable and indisputable manner. The subject chosen for this purpose was the squash or mammoth pumpkin, *Cucurbita maxima*. In order to have the plant under perfect control a timber bed was constructed for it in a propagating house. The bed was fifty feet long, four feet wide, and about six inches in depth, and was built on stout supports above the floor. It was filled with a rich compost from a spent hot-bed, and the seeds were planted on July 1. Under very favourable conditions, the plant selected for experiment grew with extraordinary rapidity. A female flower on the twenty-first joint of the vine from the root was artificially impregnated on August 1. The young pumpkin immediately began to enlarge, and on the 17th it measured twenty-seven inches in circumference, at which date it was confined for the purpose of testing its expansive power. The apparatus consisted of a frame or bed, of seven inch boards, one foot long. These were arranged in a radial manner, like the spokes of the lower half of a wheel, their inner edges being turned towards the central axis. These pieces were held firmly in place by two end boards twelve inches square, to the lower half of which they were secured by nails and iron rods. A hemi-ellipsoidal cavity was cut from the inner edges of the boards to receive the pumpkin, its attachment to the stem being carefully guarded. Over the pumpkin was placed a semi-cylindrical harness, or basket, of strap-iron, firmly rivetted together, and on this, parallel with the axis of the

pumpkin, was fastened a bar of iron with a knife-edge to serve as the fulcrum of a lever to support the weights by which the expansive force was to be measured. It was necessary to replace the lever and fulcrum several times, according as the weight was increased, and finally the experiment came to an end from the breaking of the harness. The weight lifted increased from 60 pounds on August 21, to 500 pounds on August 31. By the end of September it raised 2,015 pounds, and on October 24 it was increased to 4,120 pounds. The last weight was 5,000 pounds, but this was not clearly raised, though it was carried ten days, on account of the failure of the harness irons. We have described pretty fully the *modus operandi*, to enable the reader to understand the experiment, but all the details of the whole series of experiments here recorded are most interesting. However, we can afford space only for a few of the more important facts. The root development of this pumpkin vine was something almost incredible. The earth was carefully washed away from the whole root-system, and the latter measured in all its ramifications. It was calculated that these were fifteen miles in length, and that 50,000 feet of roots must have been produced, at the rate of one thousand feet or more per day! A second plant of the pumpkin, in the same bed, was cut off close to the ground when eight weeks old, and attached to a mercurial gauge to measure the pressure of the sap. The maximum force attained was equal to a column of water 48.51 feet in height. It should be remembered that this represents the force exerted in the flow of the sap of an herbaceous plant. Several illustrations are given of the mechanical force exerted by the roots of trees growing in rocky ground, and the depth to which roots will penetrate in search of food. Dr. Bell Pettigrew's lectures on the "Physiology of the Circulation in Plants, in the Lower Animals, and in Man" are very severely criticised by Mr. Clark. In regard to the causes which induce the absorption of water and soluble substances by the roots of living plants, he says, it seems unfortunate that so much has been claimed for osmose. Some experiments on the absorption of water by trees lead Mr. Clark to ask whether imbibition is not the proper term for the force which carries up the crude sap. A half-inch tube, six feet long, was attached to a stopcock inserted into the trunk of an elm tree, and the tube filled with water. The absorption was so rapid that the fluid disappeared in thirty minutes; and this was repeated several times the same day. Similar observations were made upon the white oak, chestnut, and buttonwood trees. Experiments to ascertain the proportion of sap wood that could conduct the necessary supply of sap to the foliage of a growing tree, and whether the thick parenchymatous bark alone could furnish the requisite water to prevent the leaves of a tree from withering, showed that a very small portion of the sap-wood protected by wax is sufficient, and that the bark is quite unequal to the task. Hence Mr. Clark concludes that osmose is not the cause of the ascent of the sap. We will describe one more experiment similar to that made by Hales in this country in 1720. A vigorous plant of *Vitis aestivalis*, covering an elm about forty feet in height, was selected for the purpose. One of the main roots of the vine was uncovered, and followed from the stem towards its extremities, a distance of four feet, where it was cut off. To the large end of this detached root, the remainder of which was left undisturbed in the soil as it grew, was firmly fastened a piece of stout rubber hose, which was connected by means of a stopcock to the lead pipe of a mercurial gauge. This was on May day. The tissues of the root, which had not yet awakened from its winter sleep, at once began to absorb water from the gauge, and the next day there appeared a suction equal to -4.53 feet of water. This continued, though gradually diminishing, till it reached zero, on May 10. From this time pressure began

and increased, until, on the 29th of the month, it became sufficient to sustain a column of water 88.74 feet in height. We have gone into these experiments at some length, because it is desirable that they should be repeated, and we commend them to the notice of those who have the leisure and facilities for doing so.

#### PHILOLOGY.

DR. EUTING, whose name will be known to readers of the ACADEMY, has recently published a handsomely got-up pamphlet on *Sechs Phönikische Inschriften* (Trübner), found at Idaliu in Cyprus. One of them forms a part of the famous bilingual inscription of King Melekyathan, which gave the clue to the Cypriote syllabary. Dr. Euting's interpretations and restorations are always happy, and our knowledge of Phoenician has been enriched by the new inscriptions in one or two important points. Ziv is shown to have been a Phoenician month, and Karar must be added to Marpe and Chiyar already known as months of the Phoenician calendar. Three examples are also found of the "epenthetic Nun" before the suffixed pronouns of the third plural masculine, which seems to have been imitated and extended to another pronoun-suffix in Isaiah xxiii. 11.

DR. HYDE CLARKE has printed a paper read before the Anthropological Institute, and entitled *Researches in Prehistoric and Protohistoric Comparative Philology, Mythology, and Archaeology, in connexion with the Origin of Culture in America and the Accad or Sumerian Families* (Trübner). The length of the title is out of all proportion to that of the book, though the author states it to be the result of forty years of consistent study and labour. Short vocabularies rather than grammatical details are compared, but as the words classed together sometimes have not a letter in common, and Dr. Clarke never tells us what is the method of comparison that he has followed, it is difficult to test the value of his conclusions, or to understand why some languages should be declared "conformable" and others not. The difficulty is increased by our finding that the languages compared are often separated by half the globe from one another, besides belonging to widely removed periods of time or social development, while great use is made of that most fallacious of all arguments, the superficial resemblance of geographical names. We cannot help suspecting, too, that the words given by Dr. Clarke are not always right. Comparative Philology has hitherto been content to keep within the limits of the historic age; but Dr. Clarke believes that by his method he can get back to an epoch when the great races of the present world formed but one, and can distinguish between two periods—one prehistoric, of which Eskimo, Agaw and Basque are examples, and the other protohistoric, comprising Egyptian, Sumerian, Peruvian, Chinese, Tibetan and Dravidian. In the prehistoric period, it is laid down, "an idea was represented by three or four words, and again a word was represented by three or four ideas." Thus "Eye and Sun are permutable, because the Sun was called the Sky-eye." Traditions of a prehistoric knowledge of America and Australasia, which existed during the empire of the Sumerians, are supposed to have lingered among the nations of the old world. With the fall of the Sumerian power came confusion of peoples and tongues. We must not forget to add that the book contains a great mass of facts, ethnological as well as philological.

It is not an encouraging sign that Dr. Kalisch's *Hebrew Grammar with Exercises* (Part I., Longmans & Co., 1875), should have taken ten years to get to a new edition, considering that no other grammar is so well adapted to the ordinary English student. At once full and clear, it is impossible to work through it without obtaining a thorough acquaintance with the facts of the language. It has evidently been carefully revised, especially in the earlier sections, with a view to

still greater clearness of expression. We have not noticed any alteration of arrangement, or any improvement in the somewhat deficient explanations of the forms, and theory of the tenses.

#### MEETINGS OF SOCIETIES.

##### SOCIETY OF ANTIQUARIES (Thursday, April 29).

MR. BRENT, of Canterbury, read a paper on "Antiquities found at Canterbury, the Kingfield at Faversham, and Reculver." Canterbury contained four Roman cemeteries, in one of which inhumation was practised, while cremation was more common at the others. Several fine specimens of enamelled brooches were found at these places, besides other objects of less interest. The most remarkable object exhibited by Mr. Brent was a bronze vase of most elegant form, the handle of which terminated at the top in two swans' heads, and at the bottom in a human face. Fragments of a race cup were also discovered, almost identical with one now in the British Museum. Some flint implements found at Reculver are of a specially high type.

##### MUSICAL ASSOCIATION (Monday, May 3).

MR. HULLAI in the Chair. After the preliminary business, Mr. Bosanquet read the second part of a paper on "Temperament, or the Division of the Octave," and exhibited a small enharmonic organ with his generalised key-board, and two stops containing different systems of tuning. The substance of the paper was as follows.

Systems other than the ordinary equal temperament may be divided into two principal classes: Positive, having both fifths and thirds approximately perfect, and fifths greater than equal temperament fifths; these form their thirds by eight fifths down. Negative, having flat fifths, less than equal temperament fifths, and perfect or approximately perfect thirds; these form their thirds by four fifths up.

Positive systems represent the methods in vogue up to the middle of the seventeenth century; up to that date we find but little mention of temperaments, except as curiosities; the pure consonances always formed the basis of treatment. About the middle of the eighteenth century we find, on the other hand, the well-known treatise of Smith, in which the discussion of scales is almost entirely confined to negative systems. And we know that at this time the old unequal temperament, which is the mean tone system (negative), was in universal use. It disappeared in Germany before Bach's exertions; in England it has not entirely disappeared yet.

The theory developed in this and the preceding paper makes the ordinary equal temperament a basis for the theoretical study of all systems consisting of uniform series of fifths. And the generalised keyboard admits of the control of all such systems, the characteristic of its application being, that passages have the same fingering in all keys.

The small enharmonic organ exhibited has a keyboard of three octaves, with forty-eight keys to each octave. One of its two stops is tuned to a positive system, commonly described as that of Helmholtz, which may be called the positive system of perfect thirds; and the other stop is tuned to the mean tone system, which is negative, and may be regarded as the old unequal temperament, without the "wolf."

In discussing positive systems, the opinion was expressed that, owing to the peculiarity of a number of rules to which the harmony of these systems is subject, they are to be regarded as rather offering new material to the composer than as being suitable vehicles for existing music.

Negative systems, on the contrary, are suitable for the performance of existing music. The manipulation of negative systems by means of the keyboard is also so facile, that it is possible that the application may prove of practical importance.



Examples were performed on the positive stop, and three of Bach's preludes on the negative (mean tone) stop. The latter performance brought out a curious point about melodic sequences. The semitone of the system proved offensive in its melodic effect to eminent musicians present. In fact, it is  $1\frac{1}{2}$  nearly of the ordinary equal temperament semitone. Now, in Handel's time no organs in England, and very few on the Continent, were tuned to anything but this very system; and though the "wolf" of that application eventually led to its disuse, it was always conceded that the effect of the best parts of the system was excellent. Equal temperament education has, therefore, had the effect of changing the value of the melodic interval in common use for the semitone.

After the conclusion of the paper, Mr. Ellis read some passages from Helmholtz, which had been referred to, from the proof copy of his forthcoming translation. Mr. Hullah indicated his doubts of the practical character of the results. Mr. Cummings observed that he readily detected, and found unpleasant, the large deviation of the perfect minor third from its equal temperament position. Mr. Bosanquet observed, in reply, that the interest of the investigation to musicians was, at present at all events, scientific rather than practical.

#### ENTOMOLOGICAL SOCIETY (Monday, May 3).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.—The President exhibited male specimens of *Stylops*, taken by himself in the pupa state on *Andrena atriceps*, at Hampstead Heath, on the 6th, 9th, and 17th April last. Mr. Enoch, who had been there on the 6th, at an earlier hour (between nine and ten o'clock) had been still more successful, having captured seventeen males; one of which, however, was taken after 2 p.m. The President drew attention to the remarkable difference observable in the cephalothorax of the females in these specimens, as compared with those met with on *Andrena convariata*, and remarked on the importance of avoiding confounding the species obtained from different *Andrenae*: *Stylops Spencei* having been described from *A. atriceps*, while *S. Thwaitesii* had been described from *A. convariata*. Mr. Smith believed that eventually a great many species would be found to inhabit this country, and that as many as a dozen different species would probably be found on the genus *Andrena* alone, independently of those on the genus *Halictus*.

Mr. McLachlan read an extract from a report made to the Royal Society on the natural history of Kerguelen's Island, by the Rev. A. E. Eaton, who was attached as naturalist to the Transit of Venus Expedition to the island. Nearly all the insects were remarkable for being either apterous or with greatly abbreviated wings. There were two Lepidoptera, one (only a larva) probably belonging to the Noctuidae, the other to the Tineina. Of the Diptera, one species had neither wings nor halteres; another lived habitually on rocks covered by the tide at high water, and its larva fed upon a species of seaweed. All the larger Coleoptera seemed to have their elytra soldered together. Mr. McLachlan said that the theory as to the apterous condition of the insects was that the general high winds prevailing in those regions rendered the development of wings useless; and Mr. Jenner Weir remarked that the apterous condition was correlated with the fact that plants under similar circumstances were apetalous and self-fertilising; and hence it was supposed that the existence of winged insects was unnecessary.

Mr. C. O. Waterhouse exhibited a Chelifer which he had discovered under the elytra of a *Passalus* from Rio Janeiro.

Mr. C. O. Waterhouse also exhibited a drawing of a neuropterous insect of the family Ascalaphidae, from Swan River, presenting the peculiarity of having a large bifid hump on the basal segment of the abdomen, dorsally; each division of the

hump bearing a crest of hairs. He believed it to be the male of *Suphalasca magna*, McClachlan.

Mr. Wormald exhibited a collection of Coleoptera, Neuroptera, and Lepidoptera, sent by Mr. H. Pryer from Yokohama.

Professor Westwood communicated "Descriptions of some new species of short-tongued bees belonging to the genus *Nomia*, Latreille;" and also a paper "On the Species of Rutelidae inhabiting Eastern Asia and the Islands of the Eastern Archipelago."

Mr. C. O. Waterhouse communicated a description of a new species belonging to the Lucanidae (*Prosopocelus Wimberleyi*), by Major F. J. Sidney Parry; and also a description of the male of *Alcimus dilatatus*, by himself.

#### SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, May 4).

S. BIRCH, LL.D., F.S.A., President, in the Chair.—The following papers were read:—

I. "Commentary with Notes on the Deluge Tablet." By H. Fox Talbot, Esq.—The author refers to the recently published text, and compares the sacrifice of victims by seven at a time, and the deity smelling a sweet savour of the burnt offerings, with the Mosaic narrative. Other points of contact are noted, as that the ark had only one door and one window. The causes of the divine wrath, of the building of the ark, and of the warning are also noted. The sacrificer wore white linen. (Cf. Ezek. xlv. 15.) The peculiar illness of Izdubar is then explained from a kind of malaria (Isaiah x. 18; Job vii. 5), causing a cutaneous disorder, probably leprosy, which was to be purified by immersion in water. Mr. Talbot considered that Izdubar directed his return voyage by the "astrolabe." In conclusion the author generally agreed with Mr. Smith's translation of the narrative in its essential points, but not so in the unimportant sequel of Izdubar's illness and cure. Ubara-tu-tu leads to *Tutu* being the same as Bel, *Tutu* being the Accadian for parent or father. The Greek Ardates is Arda-uttu; Otiartes probably being the same as Uttu-arda.

II. "On an Historical Inscription of the Tenth Expedition of Esarhaddon." By William Boscawen.—The translator stated that the inscription in question showed that the cause of the tenth warlike expedition of the king of Assyria was the revolt of Bahal, king of Tyre, in conjunction with the king of Egypt, whom he had previously subdued. Hastily gathering his army, Esarhaddon started from the city of Assur, B.C. 672, and crossing the Euphrates and Tigris marched to Apqu, the Biblical Aphek, a city at the northern extremity of Samaria. Detaching a portion of his army to blockade Tyre, he took a forced march of 200 miles to Raphia, a town on the borders of Egypt. Here the boundary river between Egypt and Assyria being dry, the kings of the Arabians supplied the Assyrians with water, and thus sustained the army till it arrived at the seat of war in Lower Egypt. Unfortunately the inscription breaks off at this point of interest, but from the annals of Assurbanipal, the son of Esarhaddon, we learn that the Egyptians were defeated, and order re-established, and the kingdom itself divided into twenty petty states, the chief of which was Memphis. Soon after this event Esarhaddon resigned the empire of Assyria to his son Assurbanipal, retaining that of Babylon for himself. He died not long afterwards, B.C. 668.

III. "On the LISHANA-SHEL-IMRANI, the modern Syriac or Targum dialect of the Jews in the vast territories of ancient Media and Assyria; with some account of the People by whom it is spoken." By the Rev. A. Löwy.—The author gave a short statistical account of the Jews of Kurdistan and adjacent districts. He drew attention to existing similarities and differences between the Nestorians and the Jews. He further pointed out the peculiarities of the important Jewish *Imrani* dialect, and produced the first written

specimen of this hitherto unrecorded member of the Semitic languages. The paper tended to show that philological investigation in this direction would probably throw much light on some of the most interesting questions in the history of language and of race.

#### LINNEAN SOCIETY (Thursday, May 6).

DR. G. J. ALLMAN, President in the Chair.—The following foreign members were elected:—Alexander Agassiz, H. E. Baillon, Ferdinand Cohn, M.D., A. de Quatrefages, and F. Parlatore. Papers were then read as follows:—1. "On the Anatomy of two Parasitic Forms of *Tetrarhynchidae*," by Mr. F. H. Welch. 2. "Notes on the Lepidoptera of the Family *Zygænidæ*, with Descriptions of new Genera and Species," by Mr. A. G. Butler, F.L.S. The main object of this paper was to rescue this section of Lepidoptera from the confusion into which it had been brought by the creation of new species and genera on insufficient grounds by Mr. F. Walker. Some very curious instances of mimetism were mentioned between parallel series of species of burnet moths and of Hymenoptera. 3. "On the Characteristic Colouring Matter of the Red Groups of Algae," by Mr. H. C. Sorby, F.R.S. Mr. Sorby gave an account of some of the leading characters of the various remarkable blue, purple, and red substances, soluble in water, characteristic of red Algae. The compound nature of the solutions obtained from the plants may be proved by the varying decomposing action of heat on the different colouring matters. He also showed that, though the Oscillatoria and Floridea both yield closely related coloured substances, their specific differences serve to separate those two groups of Algae quite as much as their general structure. Connecting links do indeed occur, and the further study of this question will probably yield interesting results. Specimens illustrating these facts were exhibited.

#### ZOOLOGICAL SOCIETY OF LONDON (Thursday, May 6).

THE fourth lecture of the session was delivered in the lecture-room at the Society's Gardens by Professor Garrod, who took for his subject "Deer and their Allies." After pointing out the general characters of the family, he described the development of the antlers, which he regarded as consisting primarily of a single or double *brow-antler* and a bifurcated *beam* or main-stem. Most of the deer might be divided into two groups, according to the modifications of this type. In the first or *Elaphine* series the anterior bifurcation of the beam is much the smallest (forming what is known as the *tray* or *bez-antler*), while the posterior is largely developed and usually either branched or palmated; these include the well-known stag, wapiti, fallow-deer, &c. In the second or *Rusine* series the anterior bifurcation is larger than the posterior, and is often divided into branches, as in the Barasingha and the Virginian deer, while in some, as the *Panolia* deer of India, the posterior portion is reduced to a small snag. The reindeer and the roe were more doubtfully referred to the *Rusine* section, and the elk or moose was regarded as quite peculiar in the formation of its antlers. A brief review was then given of the distribution and habits of the principal species, with a short description of the more remarkable forms. Professor Garrod will give the next two lectures, on "Sheep, Oxen and Antelopes" and on "Camels and Llamas," on Thursday the 13th and 27th inst., at 5 p.m.

#### PHILOLOGICAL SOCIETY (Friday, May 7).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. Henry Nicol read the second part of his paper on "French Sounds in English." After giving an account of the Old French and Middle English vowels in the words borrowed by the latter language from the former, he drew attention to the

accuracy with which the Old French distinction of close and open long *e* (*é* and *è*) was reproduced by Middle English; the Old French *péer* (now spelt *pair* = *père*, Latin *parem*), and *bèeste* (*bête* = *bêt*, *bestiam*), having exactly the same forms in Middle English, and being in the sixteenth century *piir* and *béest*, as testified by the present spellings *peer* (with *ee*) and *beast* (with *ea*)—the distinction of vowel, though lost, as in Modern French, in the English of London (*beast* being now *biist*), still existing in that of Ireland.

After this Professor W. D. Whitney, of Yale College, New Haven, Connecticut, U.S., read a paper on the "Theory of Roots in Language." He considered that separating the formative elements—themselves once roots—from the root, was only retracing the old steps by which the roots were built up into distinct words. By successive removals we reach something older and older, and the residuum is the root, whence the rest were evolved. The nucleus thus obtained is the historical germ. Language he considered to be a product of the exercise of the human faculties for advantage or pleasure, and that the true theory of its origin must be sought for in regarding it as an instrument, a wrought out means of human thought, and not as its natural expression. He could find no instinctive means of expressing intellectual processes, but only of feelings and emotions. Language begins where the attempt is made to communicate thought, and must begin with what is most easily signified, and this also brings us to the root.

#### ROYAL INSTITUTION (Friday, May 7).

PROFESSOR CORNU, of the Ecole Polytechnique, Paris, gave his promised lecture on the velocity of light, with especial reference to his own direct determinations of its value. The lecture was one of more than ordinary interest, and though M. Cornu spoke in French, it was evident that the majority of his hearers followed him throughout the whole of his remarks. After alluding to the belief of the old philosophers in the instantaneous propagation of light, M. Cornu passed on to the discoveries of the Danish astronomer Roemer, who noticed discrepancies between the computed and observed times of the eclipses of Jupiter's satellites. Roemer was led to ascribe these differences to the time necessary for the propagation of light, and concluded that light requires about eight minutes to come from the sun to the earth.

The astronomical determination of the velocity of light, deduced from the aberration of the stars discovered by the English astronomer Bradley, was next referred to, and the lecturer passed on to consider the direct determinations of this constant which have been made in recent years. The first solution of the problem was given in 1849 by M. Fizeau, who employed the method of the *toothed wheel*. The principle of the method is the following:—A beam of light passes through the interval between two teeth of a toothed wheel rotating about a horizontal axis; this beam is reflected by a mirror fixed at a distance of several miles from the wheel, returns in exactly the same line, and passes through the same interval. The observer can examine the beam as it returns by interposing obliquely in its path a piece of transparent glass, which reflects a considerable portion of it. When the wheel is rotated with a moderate velocity the luminous impression is continuous, for the light travels to the reflector and back again before the periphery of the wheel has passed through the interval between two teeth. But the angular velocity of the wheel can be so far increased that the light in returning meets with the obstruction of a solid tooth, and the observer no longer sees the reflected image of the spot of light. If the velocity of the wheel be doubled, the luminous point will appear again, because then the light passing out by one hollow returns by the next; with a triple velocity extinction will again take place.

The second solution of the problem of determining directly the velocity of light was brought before the French Academy simultaneously by M. Foucault and MM. Fizeau and Bréguet in 1850, and again by M. Foucault in 1885. The method employed was that of the revolving mirror. A beam of light reflected by a revolving mirror falls normally on a fixed concave mirror and returns by the same path. During the time of the propagation of light from the first mirror to the second and back again, the revolving mirror has suffered a small angular deviation; consequently the return beam after reflection from the revolving mirror is slightly deflected, and from this deflection the velocity of light can be computed. The latest experiments of M. Foucault gave as the result 298,000 kilometres per second.

Professor Cornu has improved the method of the toothed wheel, as well as that of the revolving mirror, and has employed both methods in his new determinations. His experiments with the toothed wheel were made first in 1872, between the Ecole Polytechnique in Paris and Mont Valérien (distant about 6½ miles). A new series of experiments made in the summer of 1874, between the Paris Observatory and the Tower of Montlithéry (distant about 14½ miles), gave the velocity as 300,400 kilometres per second. The probable error does not exceed one-thousandth. The chief practical difficulty to overcome was the exact measurement of the angular velocity of the wheel. It was impossible to give a uniform motion to the wheel, and hence it became necessary to devise some means by which a uniform motion should be unnecessary. This Professor Cornu effected by using an electrical registering apparatus, which registered the continuous increase of motion of the wheel, and enabled the observer by a peculiar electrical signal to note the instant at which the required velocity was obtained. A second improvement, introduced by M. Cornu, was the substitution of a pair of observations of the reflected beam for a single one; that is to say, instead of making the electrical signal at the instant of total extinction of the light, two signals were made, one just before and the other just after the instant of total extinction.

In his experiments by means of the revolving mirror, M. Cornu used five fixed concave mirrors instead of one, thus increasing fivefold the distance traversed by the beam of light between the times of leaving and returning to the revolving mirror.

The distinguished lecturer concluded his exposition by pointing out the importance of the direct determination of the velocity of light, not only to the astronomer, but also to the physicist. The experiments and theories of the British electricians have indicated that the velocity of light is a coefficient common to the undulatory waves and to the mode of motion which is called electricity. Several purely electrical determinations of that coefficient have been made in England, and the results agree very closely with the value obtained by M. Cornu.

#### ROYAL SOCIETY (Thursday, May 13).

THE Croonian lecture was delivered by Dr. Ferrier, the subject being "Experiments on the Brain of Monkeys."

#### FINE ART.

##### THE WATER-COLOUR SOCIETY.

THIS gallery opened to the public on April 26. If we call it a fair average exhibition we do it no injustice. Old exhibitors send new pictures, which will not be distinguished in reminiscence a few years hence from a miscellany of their antecedent works. The one which will decidedly be remembered, in virtue not only of its important subject and fine artistic quality, but also of its peculiar disposal, adapted to irregularly-shaped compartments of a room (the water-colour being evidently a preparation for a much larger work), is

*The Tragedy of an Honest Wife*, by Mr. Alma-Tadema—the story of Frédégonde and Galsuinthe, wives of Chilpéric. This striking picture has already been described in our pages. Quite as good as this, in its more restricted range of subject-matter and of size, is *The Architect of the Colosseum*, by the same distinguished master. The elderly man, in concentrated thought, his left hand up to his mouth, and a fillet round his thick and crisp grey hair, with plans of his immense creation thrust aside in his robe, holds in his right hand a measuring-rod, with which he lightly and vaguely scores the ground: details of the design are floating through his head, and require some sort of realisation to the eye. The grey tint of this painting are extremely agreeable. *Fishing* is another capital work by the same artist: he has inscribed in the corner, on one of the marble steps, his name "L. Alma-Tadema, Op. cxlix," and, with almost humorous fastidiousness of actuality, has painted the same words reflected and reversed in the calm water, which, at the opposite side, passes under a bridge. The architectural details are those of an ancient Roman house, with fluted columns of white marble. The drapery of the figure, a woman engaged in angling, is precisely and prettily handled: the middle distance of foliage, and the water-lilies on the stream, are treated with a slightness hardly characteristic of Mr. Tadema. Besides the Tadema triptych, however, there is one very noticeable picture in the exhibition, the *Winter's Walk* of Mr. R. W. Macbeth. This is large in size, and uncommonly large in manner, having almost the quality of a distemper-painting rather than an ordinary water-colour. The execution is remarkable for strength, and reminds one to some extent of a Millais. A young girl, with a nice, frank, healthy face that has just ceased to be childish, is sallying forth from the old-fashioned mansion, beside which runs a rivulet; in her left hand is a bunch of violets and primroses, and in her right a dog-whip. Her dog, as glad as herself to be abroad in the brisk keen air, scampers by her side. It is rather unfortunate that the line of the grass edging to the pathway comes exactly up to the point of the dog's collar, and thus looks as if it were projected out of that.

Of Sir John Gilbert's two works we prefer the smaller, named "*With rustling Banners that do brave the Sky*:" mounted knights in plate armour ascending a knoll, sketched off with all the spirit and felicity which distinguish this painter. The larger picture—*King Francis I., the Queen of Navarre, Madame d'Etampes, and the Cardinal of Lorraine, in the Workshop of Benvenuto Cellini*—is a cross, not altogether successful, between the splendid and the picturesque; if either element of the composition were made to predominate a little more decidedly over the other, the impression would be more marked, and, we think, more satisfactory. Mr. Pinwell is understood to have been suffering in health of late, and this we can easily believe on looking at his leading picture, *Sweet Melancholy*. So capable and refined an artist would, we apprehend, under different circumstances either have made this a completer and more sightly performance, or else have withheld it from public display. Four other works from his hand are better. In No. 278,

"We fell out, my wife and I,  
Oh we fell out, I know not why,"

there is much truth of expression, both in the faces and still more in the general set of the figures, dragging and constrained, neither of them knowing exactly how to take the first step, and laugh off the meaningless disagreement. Still more laudable in execution is *The Old Clock*, to which a quotation from some verses by Mr. Tom Taylor is appended, setting forth the indisputable truth that a clock may look undamaged when its owners are visibly in years. The aged man is moving the hands of the serviceable timepiece, while his aged wife aids and abets him in the



operation—or would do so were there anything particular for her to perform. This is excellently done, but (it may be hinted) a trifle uninteresting. Other domestic pictures of a high order of merit are contributed by Mr. Shields, Mrs. Allingham, and Mr. Walker. *Hide* is, in composition and the style of the figures and expressions, one of the most graceful works that Mr. Shields has produced. A little boy some six years of age, curly-headed and slim like a girl, is hunting after his sister, several years older, whom he knows pretty well where to find: she stands minimising her form in the doorway: an apple-tree is in lavish bloom close by, and the sun-shadows are blue upon the white wall. Both faces are smiling, but not with the same smile: the boy's is shifting and furtive, replete with *espiglerie*; the girl's broad and good-humoured. Mrs. Allingham's picture is entitled *Young Customers*: two small damsels, of five and four years old, in a village shop temptingly stocked with toys and sweetstuff, waited upon by the spectacled old woman of the establishment. Both the children are dressed uniformly, in little close bonnets and pink tippetted frocks; one of them holds a doll, the other an imitation flat-iron. For motionless demureness, as they sit in the high chairs which the shop provides for adult customers, there is not a pin to choose between them. This is a work of great completeness in object-painting and colour: all is nicely and evenly finished. Mr. Walker's subject is *The Old Gate*, the same composition which he exhibited some years ago as a large oil-picture, here reappearing as a very elegantly-handled water-colour.

We shall return to this Gallery at a future opportunity.

## THE ROYAL ACADEMY EXHIBITION.

## (Second Notice.)

*Historical Subjects (continued).*—The Waterloo campaign has the luck, which can seldom have befallen it of late years, of furnishing three pictures to the collection; and able pictures they are—very able indeed. Miss Thompson, with the load of her last year's celebrity upon her, certainly shows on the present occasion even higher capacity than she then did; though maybe not higher capacity than a number of people, "as easily led by the nose as asses are," were all agog to ascribe to her, after hearing that the Prince of Wales (who may be presumed to know as much about art-matters as nineteen men out of twenty, and a good deal less than the twentieth) had paid her picture an after-dinner compliment. Her present subject is *The 28th Regiment at Quatre Bras*, and is described in the catalogue in terms which we slightly abbreviate:—

"This regiment played a conspicuous part in the Battle of Quatre Bras, June 16, 1815. Formed together with the Royals into square in a field of particularly tall rye, it was repeatedly assaulted by the enemy's cavalry, cuirassiers and Polish lancers; who closed a long series of unsuccessful attacks by a furious charge, simultaneously delivered against three faces of the square. The picture represents this last effort of the enemy at about 5 p.m. The failure of these attempts to break their formation was productive of much levity on the part of some of the younger soldiers."

The particular anecdote upon which, as we have been told, the picture is based, might also have found a place in the catalogue. It is said that, as another charge of the enemy was impending, and the order went round to the ranks, "Close up, close up," a sergeant, worthily representing the race which knows not when it is beaten, remarked, "What! are they going to try that nonsense on again?" Miss Thompson displays in this work a really extraordinary amount of force. Every action, of raging assailant and dogged defender, is forcible; every face—of deadly determination, of unshakable resistance, of frantic jeering—is forcible; every foreshortening, of horse or musket, or sword, of arm or leg, is

forcible; the brightness and the dimness of the contest, its play of metal and uniform, its volumes of smoke thickening and dispersing, converting many a stalwart fellow into a dim silhouette, are forcible. Three very youthful soldiers, recruits fighting their first battle, are especially hilarious and defiant. One of these, a central figure, is scarcely so successful in expression as some of the others. For difficulty of action well conquered, the French horseman to the left, on his ungovernably startled and rearing charger, might be cited. The handling generally is both free and definite. In testifying with all unreserve to the great merits of this picture—merits really surprising when we consider that the subject is a military and most energetic one, and the painter a woman—we would not be understood as implying that every sort of excellence is here exemplified. Miss Thompson appears to have less aptitude for the absolutely artistic than for some other elements of a good picture: she shows for instance no special gift for harmonious or beautiful colour. She has treated with fair ability that trying point—the red-coated uniform of the British soldiery; but she has not turned it exactly to the sort of account which a colourist would have managed—has not transmuted it out of a troublesome problem into a pictorial resource. With this fine work we may compare a cognate production by one of the best-reputed battle-painters of the time, M. Philippoteau—*La Charge des Cuirassiers Français à Waterloo*. That Miss Thompson should hold her own against the French master is high praise indeed, for he shows in this work all his well-known skill of combination and execution. He gives a larger field of action, more multitudinous combatants, more scenic fullness, and yet plenty of point in the individual groups and figures. A Highland regiment in front is receiving the onslaught of the French Cuirassiers; on the rising ground above, other Cuirassiers, galloping beyond the line of British cannon, with cannoneers dead at their posts, are coming to close quarters with an English regiment, which will know how to give an account of their gallant adversaries. The third picture in this series is the *Ligny* of Mr. Crofts; a capital performance, with more of a pictorial management of light and shade than in either of the others: the dark-blue uniforms are also in his favour, as regards the general massing of colour. Hard by a big windmill, Napoleon sits stoically on his white charger: one more detachment of the troops—one more lot of "food for powder"—is mounting the brow of the slope.

Another scene of fight and turmoil, though of a very different kind, has engaged Mr. F. W. W. Topham: *The Convent of San Francesco during the Sacking of the City of Assisi by the Perugians, 1442*. The spot is an arcaded passage in the convent, with stairs leading up and down. The condottieri or trained-bands of the Perugians are at length swarming up the steps. Two friars endeavour to stay the first of these ruffians: they seize both his hands, one of which grasps a rapier. One of the nobles of Assisi, an armed knight wounded in the knee, is taking, before he returns to prolong an unavailing resistance, a hurried farewell of his wife, hardly thinking ever to behold her alive, or undishonoured: she kneels on the pavement, beside columns blackened and perforated with shot. Two women, a mother and an adolescent daughter, crouch together in horrid silence and expectancy. There is a very fair amount of meaning in this picture, and of skill, though it is thinly painted. It does not strike one as particularly interesting as a whole; but points of individual significance come out not unimpressively as one pauses over them. Under the title *Ready*, Mr. P. Cockerell has painted the son of William Tell standing backed against a tree, with the apple on his head, ready to be shot at. This is a capable and solidly-painted work. The face has a genuinely courageous look, mingled as it should be with a certain nervous tension and

uneasiness; all well marked, although there is hardly any change from entire stillness of feature. Mr. Wallis may always be counted upon for something realised thoughtfully so far as his purpose is concerned, and vigorously as regards execution. His richly-coloured *Fugitives from Constantinople, 1453*, responds to both these demands. It has a meaning, intense look: the eye is satiated with opulence of hue, and the mind led onward and inward. Seated on one of the marble benches of the patriarchal church of St. Mark in Venice, we see a splendidly handsome man, some thirty years of age, with a crutch under one arm, and a youth of sixteen dozing fitfully beside him. Beyond the arcade of the piazza, a great crowd of Venetians has assembled to witness some sight of public or national moment. The sun blazes; the marbles glow and shine with their magical variety of tint; the immemorial pigeons flutter and settle for a moment; the air rings with cries of acclaim. Those two, the Byzantine aliens and refugees, linger apart, in the scene and not of it. Sad memories and poignant thoughts ring them round with a personal solitude. Mr. Wallis's second contribution is also a Venetian subject—*On the Ponte della Paglia, going to the Council*; slighter in import, but also worthy of his hand. A senator and a procurator of St. Mark are crossing the bridge, close to that angle of the Ducal Palace which is sculptured with the Drunkenness of Noah. The younger man whispers to the elder, with a subtle uninterpretable smile: pleasant and companionable, the two magnates are yet enfolded in statecraft and secrecy closer than in their crimson robes. *Jacobites, 1745*, is the diploma-picture of Mr. Pettie, R.A., and is a very adequate specimen of his forthright, picturesque manner. Several Highland chieftains (their national costume managed with much effectiveness) are assembled in an unfrequented upper room of a mansion: the master of the house, an elderly and dignified gentleman in the ordinary dress of the time, is reading out to them the contents of a written paper, ominous of failure to their cause, and casting a gloom over the group. They are all armed, and claymores and targes lie secreted in a corner of the apartment, ready for use on occasion.

*General Subjects.*—Under this indefinite heading we shall deal with a number of figure-pictures which are neither sacred in theme, nor historical, nor domestic.

Mr. Millais sends a moderate-sized painting named *The Crown of Love*, being a modification of a design which appeared many years ago as a woodcut in *Once a Week*. The story is that of a "young lover of romance" who was required, as the condition for wedding "the fair Princess of France," to carry her in his arms up to the summit of a mountain: he achieved the feat, but died of exhaustion at the moment of success. This is one of Mr. Millais's slighter paintings, and yet its power is such as only a very able artist could evince: the face of the Princess, with her floating hair of pale yellow, her mouth open, large eyelids, and a hectic flush—mingling tenderness and anxiety—is the most interesting point. The black-haired youth, his countenance turned away from the spectator, mounts upward with stalwart naked legs, and with determined effort: a bird flies a long way below him; from the rocks, a river can be seen, and distant blue hills; the sky is of hard slaty grey, un pitying as the lifeless and death-giving crags. A detail to which we may object is the red velvet sleeve of the wooer, painted with a salient effect not in harmony with the general tone of colour. Mr. Poynter exhibits two narrow upright companion-pictures, *The Festival*, and *The Golden Age*. The former represents two young women engaged in the floral decoration of an Ionic temple. One of them is on a ladder, and stoops down to receive the rose-garland which the other, seated very low, and in a posture almost like kneeling, reaches up towards her; the faces

are finely drawn, especially the lower one, with its foreshortened turn, sideward and upward. Many more roses are in a basket and on the floor, along with a vase of antique varicoloured glass. This is a choice and accomplished work; though a certain charm which would be appropriate to it, compounded of spontaneity, freshness, and subtlety, is not among the gifts of Mr. Poynter. We like this better than its pendent, *The Golden Age*, which portrays two young men nearly naked, one of them hanging down from a ladder a bunch of pears, to be added to the already well-filled basket which his companion attends to. Open-air health and fresh-blooded youth would be of the essence of this subject, but are counteracted by the almost leaden dullness of the flesh-hues. Mr. Albert Moore is a slightly provoking painter, even to those who sincerely admire him without falling—as some critics appear disposed to do—into absolute fatuity of praise. The resolute unintellectuality of his work, and its constant limitation with regard to tones of colour and of chiaroscuro, abate at last the pleasure which we feel in his sense of beauty and of grace, fineness of tint, and Greekish delicacy. Two of his minute contributions have already been reviewed in our pages; we shall therefore only specify the third, *A Palm Fan*, showing a girl distended on a sofa, with very visible contours through gauzy drapery, and pale-blue as the predominant colour. This is a covetable little piece of art, fully equal, on its restricted scale, to Mr. Moore's reputation. Mr. Pickersgill exhibits the strongest work we have seen from his hand this long while, quoting to it the verses of Tennyson's *Mariana in the South* where the deserted wife is represented as conning the old love-letters addressed to her, thus feeding the hunger of her affection and the embers of her resentment. The figure is of full life-size, and constitutes the entire subject, but for some well-found adjuncts of lilies and orange-tree, dense blue unvaried sky, and glimpse of blue lake. Mariana is dressed in deep full-tinted green, with dark plum-red sleeves; her yellow-brown hair trails untended; bitter retrospect, and rising indignation incapable of its object, are in her pale face—a face of solitary seclusion, to which no relief of confidence and companionship is vouchsafed. Mr. Poole's *Entrance to the Cave of Mammon* (from the *Fuerie Queen*) has poetical unity of conception, and, like his sacred picture previously mentioned, ranks among his best works. It resembles that considerably in the general tone of colour. We feel some doubt as to what sort of lighting is intended; whether late twilight, or possibly moonlight; but, as the subject is one to which "the light that never was on sea or land" would be fitting enough, this is of the less consequence.

Of Mr. Frith's contributions in this section, the best is *La Belle Gabrielle*, holding a silver goblet on a salver of the same metal—for the refreshment, as we are to understand it, of Henri IV., who does not appear on the canvas. The face, in soft reflected light, with a little direct sunshine on the left brow, is skilfully treated in this respect. Mr. S. Lucas (a name we do not recollect) has three clever pictures: *Oxford*, 1650, a student in his chamber; *A Difference of Taste*, representing a cavalier of the same period looking at a portrait of a lady by Vandyck, while an elder man with an eyeglass is more attracted by a small sea-piece; and *By Hook or Crook*, 1745. Here we see a gentleman in a travelling-suit standing on some loppings of timber to talk to a young lady, who has mounted a ladder, and is giving him her hand; his portmanteau lies on the ground, with a rather slovenly man-servant beside it holding a whip; the roof of a Tudor mansion is to be seen behind. The general relation of the personages is clear enough—the gentleman is about to depart in clandestine haste, and is the lady's lover; but it may be questioned whether an elopement is pending, or whether (as the date 1745 might seem to intimate) we are to regard the man

as a Jacobite fugitive. Both here and in the other pictures, the workmanship is very efficient—broad and unlaboured. Mr. Hodgson pursues with increasing zest the line of Oriental or Tunisian paintings of a humorous character—increasing zest, and, it is to be feared, increasing indifference to beauty. *A Barber's Shop in Tunis* is decidedly unsightly; the colour husky, the manipulation ordinary, and some of the faces, wrinkled with laughter or under a small stream of water poured upon the hairless head, ugly beyond the permissible point. This is the sort of thing that passes in a sketchy caricature, not in a fully executed oil-picture. We like *The Talisman* better; also *A Cock-fight*, in which the expressions of the chagrined youth receding with his defeated chancicleer, and his conquering rival who holds out his own bird in triumph, proffering renewal of the combat, are extremely true, and the general treatment of the various figures is only moderately uncomely. Mr. Dobson's picture in the mild Oriental manner, *Children's Children are the Crown of Old Men*, might be designated as a booby and a baby, with some subordinate personages. Another Eastern subject, treated on a large scale and with a numerous array of figures, is *A Sheikh and his Son entering Cairo on their Return from a Pilgrimage to Mecca*, by Mr. Dowling. This is a meritorious effort in its way, but that way is at best third-rate: no element of the theme is managed pre-eminently well. Of the two principal Oriental pictures of the year, those by Mr. Leighton (Mr. Lewis does not contribute at all), mention has already been made in our columns: a third example, *Little Fatima*, a small girl of Damascus, is pretty, with the innocent quaintness of early childhood.

W. M. ROSSETTI.

#### ART SALES.

THE collection of furniture, faience, tissues and arms completed the Fortuny sale. Like all artists, he was a great collector, but of works solely relative to his paintings, and when he saw some rare specimen not to be acquired, he would make it himself. Thus, swords he would chase with a perfect knowledge of the style characteristic of each epoch. One which sold for 2,000 fr. was designed, forged and damascened by himself. It was of Moresque character, and of splendid workmanship. A connoisseur one day admired its rare beauty, and not doubting its authenticity from the matchless workmanship of the blade, offered to buy it. "Willingly," said Fortuny, smiling, "but wait till it is finished." A state helmet, of Italian work of the sixteenth century, sold for 12,000 fr.; Arabian bronze, 3,035 fr.; ivory casket, 4,000 fr.; portiere of red velvet on gold ground, with border of various colours, 6,650 fr.; altar frontal of brocade, Spanish work of the sixteenth century, 10,200 fr. The piece most highly prized by Fortuny was a large Hispano-Moresque vase of metallic lustre, covered with gold arabesques, which he had found in a Moresque palace at Granada in 1871, and which he considered equal to the famed vase of the Alhambra. It sold for 30,000 fr. Another, with handles and neck wanting, 6,650 fr. The five days' sale of the pictures and works of art produced 800,384 fr. (32,015l.).

THE price of English china rises higher and higher, as the sale of Mr. J. Sanders's fine collection by Messrs. Christie, Manson, and Woods on the 4th and following days testifies. A Worcester teapot, blue scale ground, with large medallions of exotic birds, and the Dresden mark, 44 gs.; a pair of hexagonal vases, deep blue and turquoise borders, with medallions, 280 gs.; oval jardinière, same style of decoration, 87 gs.; the Nelson service, painted with his arms and crest and border of oak branch and gold, name inscribed, was sold in lots of a pair of dishes or plates, and ranged from 8l. 5s. to 8 gs. the pair; Bow, deep blue vase and cover, 12 in. high, with

pierced neck and subject medallions, 135 gs.; figure of bishop in a mitre and robes, 29 gs.; Chelsea, an oviform vase, deep blue, striped with gold, 125 gs.; one with exotic birds, 120 gs.; a magnificent group of two pastoral figures seated, with lambs and dog, and mayflower ground, 16 in. high, mark R, modelled by Roubiliac—this group is similar to one sold in Mr. Lucy's collection (ACADEMY, May 8), only an inch taller and more highly finished. Mr. Lucy's specimen sold for 241 gs.; that of Mr. J. Sanders, after a spirited competition, fell to Lady Charlotte Schreiber at the enormous price of 330 gs. A pair of figures, Shepherd and Shepherdess, 100 gs.; another, 15½ in. high, 290 gs.; another, with lambs and dogs, 110 gs. Britannia, a figure of unusual size, 27½ in. high, 150 gs.; the Seasons, four allegorical figures of children, 100 gs.; pair of figures, mountebank and female, 79 gs.; Quin as Falstaff, 30 gs.; the Welsh Tailor and his Wife, 10 in. high, 100 gs.; tall beaker-shaped vase, deep blue, with medallions, 95 gs.; Bristol coffee cup and saucer, one of the service presented to Burke by Mr. and Mrs. Champion, 75 gs.; the companion, 50 gs.; Chelsea Derby statuette of Wilkes, 16½ gs.; and a pair of vases, with turquoise, white, and gold decoration on crimson ground, with subjects in medallions, 130 gs. Mr. Sanders's collection also contained fine specimens of European china of almost every manufacture—too many to enumerate. An oblong tobacco box and cover, formerly the property of Frederick the Great, sold for 132 gs.; and a set of fine vases, finely painted in Chinese subjects in medallion of the richest decoration and the A R mark, 146 gs. Nove, jardinière, from the Reynolds collection, 60 gs. The sale closed with a charming little collection of Chelsea *bonbonnières* and scent-bottles, ranging from 13 gs. to 20 gs. each; and a fan-shaped toilet-box, consisting of nine boxes, with beautifully painted cover, formerly the property of the Princess Elizabeth, 90 gs.

THE sale of Mr. Sanders's china was followed at Messrs. Christie, Manson, and Woods's by that of the pictures and water-colour drawings of the late Mr. Leaf, which occupied three days, there being above 500 lots:—Water-colour drawing, Hunt, *Boy Eating Porridge*, 130 gs.; *Dead Peacock and Still Life*, 305 gs.; *Head of a Mulatto Girl*, 300 gs.; *Interior at Hastings*, 205 gs.; Roberts, *Bridge of Irun*, 150 gs.; *Street Scene in Madrid*, 122 gs.; Stanfield, *The Drachenfels*, 130 gs.; Tayler, *The Poultry Yard*, 250 gs.; *Hawking Party*, 205 gs.; Turner, *Chepstow*, with pencil sketch, an early piece, 160 gs.; *Great Malvern Abbey*, 150 gs.; *Tivoli*, 300 gs.; *A River Scene*, a sketch, 60 gs.; Barret, *Walton Bridge*, 315 gs.; Burton, *Ylitzia*, 500 gs.; *Interior of Bamberg Cathedral*, *Franconian Peasants*, 775 gs.; Cattermole, *Baronial Hospitality*, 190 gs.; Haag, *A Rehearsal*, *Cairo*, 525 gs.; *Oath of Vargas*, 340 gs.; Sir John Gilbert, *Burial of Ophelia*, 160 gs.; *Joan of Arc entering Orleans*, 305 gs.; Harding, *Venice*, 305 gs.; Lewis, *Murillo painting the Holy Family for a Convent*, 350 gs.; and the companion, *Sacking a Convent*, 320 gs.; Read, *Interior of St. Stephen's*, *Vienna*, 300 gs.; Nesfield, *Fall of the Tummel*, 310 gs.; Lewis, *Courtyard of the House of the Coptic Patriarch, Cairo*, 1,850 gs.; Faed, *Baith Faither and Mither*, 1,650 gs. The whole sale produced 32,357l.

#### NOTES AND NEWS.

MR. C. J. GALLOWAY, of Manchester, has bought Mr. Watts's picture of *Love and Death* for 1,300 guineas.

THE collection of ancient engraved gems belonging to the Duke of Marlborough, with which the public is by this time familiar from its exhibition at South Kensington and elsewhere, is to be sold at Christie and Manson's towards the end of June. About the half of the collection was



formed by George, third Duke of Marlborough. The other half consists of two previously celebrated collections, the one made by the Earl of Arundel in the time of Charles I., and the other by Lord Bessborough. It is seldom that a collection of this importance and magnitude comes into the open market, and doubtless the sale will attract great numbers of connoisseurs.

M. CHARLES W. DESCHAMPS, the successor of M. Durand Ruel, of 168 New Bond Street, announces that he hopes to be able to exhibit next winter the noble collection of drawings by the late Jean François Millet, now being shown in Paris.

SUBSCRIPTIONS are being raised for the restoration of a portion of the ancient church of Methley, one of the most picturesque ecclesiastical buildings in the neighbourhood of Leeds, and well worthy of notice in these columns. A small, weather-worn statue of St. Oswald, king and martyr, to whom the church is dedicated, figures on the gable of the porch. The Waterton chantry, founded there in 1424, contains fine alabaster effigies representing Sir Robert Waterton and Cicely his wife. The large features and curling beard and moustache of the knight are very striking; an S.S. collar is round his neck, and a jewelled girdle round his skirt, his head dressed in a turban-like cap ornamented with a rosette. Here too is a fine monument in memory of Sir Lionel, sixth Baron Welles—killed at the battle of Towton in 1461—a stalwart figure, with bold features, feet resting on a lion, head on a helmet, from which the crest has been broken, a chain about his neck, an embroidered belt, &c. The pieces of old glass in the east window, though not now in their original positions, are judged to be chiefly of the date of the reign of Edward IV. Below are figures of saints, representing, it is believed, Paulinus (who is said to have founded the church at Dewsbury, not many miles distant from Methley); Outhbert holding in his hand the head of St. Oswald; Edmund, King of the East Angles, and others. One Anthony Elcocke, Minister at Methley before the Civil Wars, tells as piteous a story in his petition to Charles II. after the Restoration as any to be found in Walker's *Sufferings of the Clergy*. This petition for the living to be confirmed to him, still preserved among the State Papers, recounts how Elcocke, "for his loyalty to your Father of ever blessed memory, and the Government of the Church hath oftentimes been imprisoned and Carried from place to place, and his house divers and sundry times plundered, four of his Brothers slain in the service of his late Majesty, and your petitioner driven to great want and necessity." He fears that unless he be reinstated, "himself, wife and children, after all their long sufferings are utterly ruined and undone." It is not quite clear that this petition was granted, but we meet with a sub-dean of York of that name in 1662, and "Dr. Anthony Elcocke" dies rector of Kirkheaton in 1670; so his sufferings and services went not unrequited. It is, perhaps, straying a little from our subject to add, as an instance of how these researches into personal and local history dovetail into matters of wider interest, that Elcocke's rectory was sought after and obtained, when he died, by his brother-in-law, William Shippen, rector of Stockport, the father of Pope's "downright Shippen," M.P. for Newton in Lancashire. Another noted rector of Methley was Gilbert Atkinson, a curious account of whose death has been preserved in a letter from one William Cookson to Ralph Thoresby, the antiquary, dated at Leeds, January 8, 1708-9. Cookson writes:—

"On Saturday last Parson Atkinson, of Methley, a man whom I know you and all that knew him valued for his general learning and accomplishments, was unfortunately slain in the following manner. He had been shooting, the forenoon, and about noon (it beginning to snow) gives his gun to a boy that attended him, and orders him to throw his coat cape over the lock to preserve it from wet, in doing which (the par-

son being turned with his face from him), the cock was moved and the piece went off and shot him into the thigh, broke the bone in pieces and pierced the fatal place which is commonly called the Pope's Eye; whereupon notwithstanding the pangs of death were very violent, he had the courage and presence of mind to fall upon the other knee (as I am told) and prayed with great fervour for his family, the church, and his neighbours; and told those present (which I suppose were two or three neighbours and his own son) that he was dying and that he felt his eyes fixed. The fatal step was betwixt the church and his own house (but near the church), from whence a bier was immediately fetched to convey him home; but his speech was taken away before he got home, and presently after his life."

Methley Hall and estate have been held, since the time of Elizabeth, by the Saviles, now Earls of Mexborough; the first holder of that name being Sir John, Baron of the Exchequer, brother of Sir Henry Savile, the learned Provost of Eton. Close by, at Oulton, was born another celebrated scholar, Richard Bentley.

A NEW archaeological discovery, writes the *Gazzetta di Venezia* of May 2, has been made in our Alps of an ancient chalice of massive silver, which was found some time back by a carpenter, a native of this alpine district, when climbing the highest of the calcareous, Jurassic rocks, in the valley of Rodena, between Castel-Tesino and S. Doria di Lamon, in order to cut down some old plants of larch and beech which had taken root round the mouth of a hollow opening; here, when scraping the tufaceous earth of the cavern, he found a silver chalice of ancient form, concealed with other ecclesiastical furniture. On descending this almost inaccessible peak, he carried his cup to Lamon, where it was soon purchased by the officials of the church of St. Peter, to be preserved as a work of art. This vase is of massive silver, covered externally with an ancient green glaze that is partly corroded by age. The cup is large, of the capacity of a litre and a half; it has a small, low foot, artistically worked, the weight of the whole 342 grammes. Round its upper margin is inscribed in round capital Roman letters the following legend: *De domo dei Sancto Petro et Sancto Paulo Ursus diaconus obtulit*. The form, roundness and impression of the characters are exactly similar to those in the basin of Gelimer (ACADEMY, February 6 and March 13), and they are probably of the same period. From the form of the chalice it may be inferred that it was used when both elements were administered to the laity. In the hollow under the pedestal is the ancient Roman letter D, which appears to belong to the sixth century. The inscription round the rim informs us that about the fifth century there was erected at Lamon the church dedicated to the apostles St. Peter and St. Paul, upon the ruins of an ancient Roman castle, of which there are still the remains in the calcareous rock, and that this church was administered by a deacon, Orso by name, who made the gift of the chalice to the same church as an oblation. How it came to repose in this obscure place is yet to be discovered. Later researches may show.

THE Union Centrale des Beaux Arts have transferred their residence to No. 3 Place des Vosges, and have resumed the series of their annual conferences, which take place every Thursday and are gratuitous. The programme is as follows: May 13, M. Albert Jacquemart, upon ceramics; 20th, M. de Montaignon, upon the taste of Brunelleschi in architecture; 27th, M. Lameire, upon the decoration of public works; June 3, M. Ph. Bury, upon Bernard Palissy; 10th, M. Sédille, upon architecture; 17th, M. Racinet, upon decoration.

LÉOPOLD FLAMENG, encouraged by the success of his two admirable Rembrandt reproductions—*The Hundred Guilder Piece* and *The Night Watch*—has now undertaken two new plates—*The Anatomy Lesson* and *The Syndics*. *The Anatomy Lesson*, in spite of its disagreeable

subject, is universally esteemed as one of the most powerful of Rembrandt's works; and *The Syndics*, painted in 1661, though less known, is equally remarkable for the wonderful life and individuality of the heads and its clear golden tones. Such works afford noble themes for the popular French engraver's admirable talent.

THE Municipal Committee of Archaeology has recently published the statistics of all the antique objects, sculptures, &c., discovered on the Esquiline Hill in the year 1874, but exclusively within the range over which the *scavi* ordered by the municipal authorities extend: 17 statues; 10 torsi; 47 busts and heads, more or less preserved; 5 sarcophagi and cinerary urns; 12 ex-votos and other objects for sacred purposes, i.e. offering in temples or to deities; 6 engraved gems or cameos; 11 basso-relievi in ivory or bone; 5 ornaments in gold and 6 in silver; 30 objects of similar character in bronze; 11 silver coins; 8,925 bronze medals and coins; 75 objects in terra cotta, of various kinds; 11 fragments of architectural ornament; 39 inscriptions, without including in the list a countless number of utensils for culinary, toilette and household uses.

THE sixth great annual exhibition of paintings at Vienna was formally opened last week. The number of works (460) seems extremely small, and of these 100 are by exhibitors from other cities, Munich supplying half these numbers. Paris, by the way, has not sent a single picture to testify to its artistic activity. The gem of the exhibition is, according to the verdict of the German papers, Hans Makart's *Cleopatra in her State Barge on the Nile*.

## THE STAGE.

### "THE GLADIATOR."

MEN of letters who are careful to stand well with posterity may with advantage consider the fate of the two writers who were leading the romantic school in France a few years before the accession of Louis Philippe. M. Alexandre Soumet and M. Guiraud were then held to be the greatest of Chateaubriand's disciples; their poems were read in the drawing-rooms, and won the applause of Talma and Benjamin Constant; their tragedies were performed on the boards of the Français and the Odéon; they were elected to the Academy with unusual readiness and unusual compliments; they had under them Victor Hugo, Alfred de Vigny, Emile Deschamps, Jacques Ancelot and Jules Lefevre; and now their dramas and romances are left to the hawkers of the Quai Malaquais, to be bought for two sous a-piece by playwrights in search of a plot. Yet they had thought to be wise in their generation, and had withdrawn from the tumult of politics to illustrate, each in his way, their belief that the decline of the human race ended with the coming of Christ, and that its progress then began. This was the purpose of M. Guiraud's novel, called *Flavien*, which M. Soumet put on the stage with the title of *Le Gladiateur*. Seeking in the first place to show that social order could only be founded on liberty, and liberty on Christianity, and seeking in the second to carry out their maxim that historical truth should be observed in the minutest details, they here drew a striking picture of the Roman Empire in the reign of the last Gordian, when Rome was at the mercy of a licentious mob and the gods were esteemed as little as the government. A troop of soldiers could set up an emperor, a handful of fanatics could create a deity. Philosophers and Galileans, Cynics and Platonists, Gnostics and Ebionists, jostled one another in the schools. In the suburbs Thessalian witches were giving audience to the rich and reading their destiny in the entrails of newborn children. In the caverns under the Tiber were crouching the Christians, who practised their rites without temple or altar. From every street in the city between the Baths of Caracalla and the Mausoleum of Augustus poured the populace in holiday attire to see the

Christian maidens, who had blasphemed Serapis, mangled by the bulls and tigers and beheaded by the gladiators. And from the schools of the gladiators came the cries of desperate men who were beginning to arm themselves for the revolt that took place under Probus.

Without a just comprehension of the state of Rome in this third century of the Christian era, Signor Salvini's performance in the Italian version of M. Soumet's tragedy is liable to be misconstrued. Moreover there is a great gulf fixed between an actor of one country and a spectator of another; the conditions by which the actor's imagination has been restrained or enlarged are for the most part unknown to the spectator, and his shades of meaning lost, and scarce anything carried away but a general impression compounded of his tricks of manner and his broadest effects. Yet from this second work of the Italian actor's genius no one can fail to conclude that the vehemence with which he clothed the character of Othello is not essential to his style, but that in repressing his passions and concentrating them into an ominous stillness, he is as consummate an artist as in loosing the avalanche of his fury. Outwardly the gladiator is a cold and impassive man. He has been too long under the ban of slavery to have much room for feeling. His twitching fingers and the ceaselessly shifting expression of his face are the only signs that a storm is raging underneath. He comes to the catacombs to strike a bargain with the Christians, asking them to join their hate of the rulers to his and aid him in a projected revolt. He prays them to excuse him if his manner is boisterous: the lion's roar must have got into his voice that it should sound so harshly in the solitude: but the brand on his forehead will tell them his story. Fifteen years ago he had been the slave of Fausta, who was now the mother of Caesar, and had won his twenty victories in the amphitheatre: fifteen years ago he had for wife a fair-haired Gaul, whom Fausta slew in giving birth to a daughter, born under the same star as Fausta's son; and he then had fled with the child to Egypt, where the priests of Osiris stole her from him. For all this he would not rail at fortune, and yet was scarcely minded to believe in a God, whether the Christians' God or another. He had now returned to Rome with a few other slaves at his back, had found that the times were not ripe for revenge, and while waiting for their ripening was ready to place his sword at the service of his old mistress, and in humble gratitude do his best to rid her of the girl Neodamia, her rival in the affections of a valiant captain of Praetorian guards. But the people had heard of their favourite's return: the cells were full of Christians, the arms of the common executioners were growing weary, and their axes blunt: and therefore a tribune was sent with his lictors to bring the gladiator into the sovereign presence. For a moment the slave's heart failed him, and clinging to the statue of Jove he poured out passionate supplications. Then the old mood came back again. The god, after all, was a god of stone, and was daily crumbling to pieces: falling it might crush him, but standing it could not help him; and he accompanied the tribune with unflinching step. In this fever of changing moods Salvini's power is acknowledged: he uses his power with finest judgment, and avoids monotony by the most startling transitions of feeling that the English stage has seen. The dramatist's conception of the gladiator is pitched in too high a key, and the play is shrill with declamation: Salvini conceives him as a patient man of sensitive and not ignoble nature, cut to the quick by his sense of wrong, yet moved to publish it by nothing but the cruellest provocation, dallying with his revenge, ever putting it off till to-morrow and to-morrow, and in the end missing it.

In the circus he is on his own ground, and can afford to indulge his irony. He will do the bidding of the holiday folk, the kings of the amphi-

theatre, who have honoured him with their applause; he loves the scent of any sort of blood, provided that part of it be his; he will mow down some score of Sarmatian or German slaves, nor shall the holy gods of the people be insulted by a Christian rabble while the gladiator holds a knife. And he sharpens his weapons with the air of a butcher. The sound of a woman's voice softens him. He was not prepared for this: he had thought to hack to death a band of sturdy heretics, to do battle with a leopard, or perhaps a hyena; but a girl of fifteen, a child in white martyr's robe and fillet, with pure upturned face and long streaming hair—this was a tougher job. Yet he seized her, and hastily tearing away the veil and raising the hair, found a long jagged scar on her neck, and knew that the martyr Neodamia was his daughter. At this point the actor's art momentarily deserts him; he falls into the convulsions of melodramatic ecstasy, and wastes the fine opportunity for original expression that M. Regnier may be remembered to have seized in *La Joie fait peur*, and Mr. Boucicault to have used with excellent effect in performing his English version of the same play. Then the gladiator grows calm, and turns to the people; he will fight in the ring for twenty years against all comers if they will give the girl to him. But the people are unmoved. Fausta, remembering that her son's life is bound up by destiny with the life of Neodamia, tries in vain to save her. So the gladiator slays her with his own hand, and offers her blood to the "poor and naked god of the Christians," praying that the deed might "flash in the eyes of tyrants and cry to a new age that the reign of force was ended and the reign of liberty begun." In the delivery of this prayer, which ends the play, Signor Salvini touches the highest point of histrionic art; he speaks it with rapid forced utterance, lest the clamouring populace break in and choke his speech. His scheme of vengeance has been abandoned, and, with his daughter, he has lost every hope in life: yet he will not fall a-cursing like a drab, nor declaim like an inspired prophet; he addresses a hurried phrase, like a mumbled formula, to an unknown God, wildly hoping that the slaves might yet find favour in heaven, though the gods of Olympus had deserted them. But from one end of the performance to the other Signor Salvini showed his purpose of breaking with tradition. The hot frenzy of Othello is exchanged for the chilling sarcasm of the gladiator. The uncontrolled jealousy of a man in high place is set against the long-suffering of an outcast. Instead of the explosion of animal instincts we have here an Oriental submission to fate. The second impersonation is the supplement of the first, and an impartial judgment on the actor's abilities can only be grounded on a careful consideration of them both.

WALTER MACLEANE.

MR. BYRON'S new comedy at the Strand Theatre is called *Weak Women*. It will be remembered that in Roman law the right of taking under a will was denied to women *propter sexus levitatem* in common with the deaf and dumb, prodigals and idiots. The father of Mr. Byron's latest heroines was so far convinced of the wisdom of this provision that he disinherited his daughters, less on account, however, of the levity of their sex than of the mercenary greed of their suitors. And many complications ensued from the fact that the intentions of the testator were unknown to his heirs. This is the shell of one of Mr. Byron's usual comedies, which resemble nothing so much as the contrivances called detonating fireworks, which explode at an early stage of their flight, and discharge a thousand coloured lights before they reach the end of it.

THE revival of M. Hervé's *Chilpéric* at the Alhambra Theatre supplies the denizens of Leicester Square with a very dazzling spectacle.

TO-NIGHT Mr. Herman's romantic play, *Jeanne*

*Dubarry*, and Mr. Clay's comic opera, *Cattarina*, are to be produced at the Charing Cross Theatre; and Mr. Hollingshead opens his campaign of comic opera at the Gaiety Theatre with *Les Mousquetaires de la Reine*, by Halévy. Halévy is a standing proof of the eclectic spirit in which England appreciates musical art. He was a composer of the supplest talent, turning with ease from the subtleties of *La Juive* to the graceful frivolities of *L'Eclair* and *Les Mousquetaires*. No French musician had a greater command of orchestral resources, a richer fund of harmony, or a sweeter flow of melody; and yet he is less known in England than his relation of the same name who wrote *La Grande Duchesse*.

WHEN *La Boule* has ceased to be played at the Opéra Comique, Mdlle. Hélène Petit will appear in M. Sardou's play, *Andréa*.

MR. ALBERTY'S comedy at the Olympic Theatre will be produced on Monday, the 24th inst.

MR. WALTER POLLOCK is to deliver two lectures on the Drama at the Royal Institution. The first will be delivered to-day (Saturday), at three in the afternoon.

THEATRICAL affairs in Paris are very dull; but M. Francisque Sarcey, of the *Temps*, announces that he has at hand a new theory of dramatic art which will carry him safely through the hot weather, and form one of the chapters of the volume he is meditating on the aesthetics of the stage. Meanwhile M. Sarcey and the other French critics are reduced to reviewing, with great care, a little act by MM. Meilhac and Halévy, *Le Passage de Vénus*, produced at the Théâtre des Variétés, and a comedy by M. Emile de Najac, *La Dernière Poupée*, played at the Théâtre du Gymnase. The first treats of a kind of Gresham lecture delivered by a learned astronomer to an audience composed of the porter and a young man who had retired to the solitude of the lecture-room for the purpose of writing a love-letter; and the second handles the old subject of a young girl's love for her stepfather with a delicacy that speaks well for the future of its author.

As to coming events of the French stage, even the *Figaro* confesses its remarkable powers of vaticination to be at fault. It has even refused to print some of the thousand communications respecting the productions of the future which it daily receives from the authors of these productions. It argues with justice that these letters will soon assume some such form as this:—"Dear Sir,—You will oblige me infinitely by informing your readers that I have just bought the paper on which I propose to write a drama in five acts and in verse for the Théâtre Français. Yours, etc., the author of the *Broken Brace*." This touches an amiable weakness of English journalism pretty closely.

## MUSIC.

### ROYAL ITALIAN OPERA—"LOHENGRIN."

LAST Saturday the long-promised and often-deferred production of *Lohengrin* at Covent Garden took place before a crowded audience; in fact, for more than a week before the performance there was not a ticket to be had. It is long since any event in connexion with the opera in this country has aroused so much curiosity; nor are the reasons far to seek. The interest so generally felt on the subject of Wagner's music is largely due to the efforts of Mr. Dannreuther during the last few years as conductor of the concerts of the Wagner Society; partly, also, no doubt, to the reports of the success of *Lohengrin*, first in Italy, and more recently in America. Though, as has before been said in these columns, any mere excerpts from the composer's operas given as concert pieces furnish a most inadequate idea of his genius, the selections given by the Wagner Society, especially those from the present work, gave evidence of a power



which naturally excited a desire to make further acquaintance with the opera. Besides this, Wagner enjoys the distinction of being in all probability the best abused man in Europe—for which, by the way, he has largely to thank his own combative disposition; and the pros and cons of the "Wagner question" have been debated at more or less length in nearly every musical and literary paper in the country. To this must be added the fact that until last Saturday no really representative work of the master had found its way on to the stage at either of our opera houses. The *Fliegende Holländer*, it is true, was produced at Drury Lane by Mr. Wood in 1870; but this piece, full of beauties and often characteristic of its author as it is, was written before Wagner had cast off the conventional operatic forms, and in no degree illustrates the new views of the musical drama which he propounds and which he carries out in the construction of his later works. For a summary of these views, our readers may be referred to the article on the subject which appeared in the ACADEMY last year (February 14, 1874). *Lohengrin* is the first of Wagner's operas in which they are completely developed.

Before proceeding to speak of the performance, it is necessary to give some account of the opera itself. Like all Wagner's later works, with the exception of the *Meistersinger*, the period of action of *Lohengrin* is laid in the ages of romance, and the supernatural plays an important part in it. After the orchestral prelude, which is well known to our concert frequenters, the curtain rises and discovers a meadow on the banks of the Scheldt near Antwerp. Henry the Fowler, King of Germany, has come to Antwerp to summon his lieges against the Hungarians. He finds the people in a state of anarchy, and calls upon Frederick, Count of Telramund, to account for this. Telramund explains that the late duke of Brabant had died and left two children—a son Gottfried, and a daughter Elsa, both of whom were committed to his charge as guardian. The boy had mysteriously disappeared, and he accuses Elsa of the murder of her brother. The king summons Elsa to appear and answer the charge. She comes forward, and in reply to the accusation relates, as if in a trance, a vision she has had of a knight in white armour, who, she says, shall be her champion. Her manner makes a visible impression upon the King and the nobles present. Telramund answers that he is not misled by her apparent innocence, and that he has good proof of his accusations, but that it would ill beseem his dignity to bring forward witnesses, and that he is prepared to justify his charges with his sword. The King asks Elsa if she will abide by the issue of battle, and she replies by naming her mysterious knight as her champion. The herald summons the champion with trumpet-call to appear, and after considerable delay, a boat is seen on the river, drawn by a swan, in which stands a knight in white armour, exactly answering to Elsa's description. The music here is wonderfully truthful in dramatic expression, and works up to an almost overpowering climax at the arrival of Lohengrin. The knight steps forward, accuses Telramund of falsehood, and declares himself Elsa's champion. Before he will fight for her, however, he asks her if she will be his wife, should he prove victorious. She assents, and he then says, if he is to protect her, and if nothing is to separate them, she must promise never to ask him whence he came, nor his name nor rank. She gives the promise, and he engages in combat with Telramund, whom he overcomes, and the curtain falls on the songs of victory.

The second act takes place in the City of Antwerp. It is night. On the right of the stage we see the entrance to the cathedral, on the left is the Kemenate (the ladies' dwelling), and in the background the palace. As the steps of the cathedral are seated Telramund and his wife Ortrud. The former is in deep dejection, and upbraids his wife violently as the cause of his

disgrace, for we learn that it was she who had told him that she had herself seen Elsa drown her brother. Ortrud replies that she had only spoken the truth, and that the victory of the knight was the result of magic; that were he forced to disclose his name he would at once lose all his supernatural power; but that no one but Elsa had the power to force an answer from him, and hence his strict injunction to her to make no enquiries. She undertakes to instil suspicion into Elsa's mind, while Telramund is, before the King, to accuse the Knight of magic. Elsa appears at the balcony. Ortrud appeals to her pity, and induces her to take her into the house. The day breaks gradually, and the citizens come forth to their work. The King's herald proclaims the banishment of Frederick von Telramund, and announces that the strange knight, who assumes the title of "Guardian of Brabant," is to be married on that day, and on the morrow will lead the forces against the enemy. Elsa, and a procession of her ladies, among whom is Ortrud, come forth from the Kemenate to go to the cathedral; as the former ascends the first step, Ortrud advances, and claims precedence. "Wilt thou," says Elsa, "go before me? thou, the wife of one whom God hath judged by ordeal of combat?" "At least," replies Ortrud, "my husband's was a highly honoured name: What of thine? thou canst not even say who he is!" While the dispute is at its height, the King and Lohengrin enter; Elsa appeals to the latter for protection against Ortrud, and all are about to enter the cathedral when Telramund advances and charges the strange knight with magic arts, alleging in proof his mysterious appearance, drawn by a swan, and demanding who he is. Lohengrin replies that none but Elsa has the power to ask that question. He turns to her—"Elsa, wilt thou put the question to me?" She is in a tumult of emotion and doubt, but at present trust prevails, and she replies, "My love shall stand far above all doubt." As they go into the cathedral, the curtain falls.

Act the third opens with a brilliant orchestral prelude, familiar to many from its frequent performance at the Wagner Society's concerts, where it was one of the stock pieces. The curtain rises on the bridal chamber, to which Lohengrin and Elsa are conducted in state by a procession of knights and ladies to the music of the well-known bridal chorus. When they have retired a long scene follows, in which the doubts which Ortrud has insinuated into Elsa's mind gradually increase in power, and at length force from her the fatal question to her husband, who he is, and whence he comes. Just as the question is asked, Telramund and four retainers burst into the room with the intention of assassinating Lohengrin, who, with one thrust of his sword, strikes Frederick dead; his vassals submit. Lohengrin orders them to carry the corpse before the king, and summons two bridesmaids to conduct Elsa also to the royal presence, where, he says, he will answer her enquiry. The scene changes to the banks of the Scheldt, as in the first act, and after some gorgeous procession music, to which various knights and their vassals arrive on the scene, ready to depart for the frontier, the King appears. Telramund's retainers bring in his corpse. Elsa enters, heart-broken, and last of all Lohengrin comes forward, and, after explaining the death of Telramund, charges Elsa with having broken her promise, and thus destroyed her happiness and his own. He explains that he is a Knight of the Holy Grail, gifted with supernatural powers in defence of innocence; but that such is the sacred mystery of the Grail that it must not be revealed to the public, and if once it is known its knight must immediately depart. This was the reason why he forbade Elsa to ask who or whence he was; now that he had been forced to declare it he must return. The entreaties of the King, Elsa, and the people fail to move him, and the swan is seen approaching on the river to carry him away.

As he is about to enter the boat, Ortrud comes forward, scoffs at Elsa, and tells her that the swan is no other than her brother Gottfried whom she (Ortrud) had enchanted, and that if Elsa had not asked the question, Lohengrin would have had the power to restore him to a human shape. The Knight of the Grail hears her, and kneels by the side of the boat in silent prayer. A white dove appears hovering over the boat; Lohengrin understands the sign, and gladly loosens the chain by which the swan is fastened. The swan sinks below the water, and in its stead arises Gottfried, whom Elsa joyfully recognises, and the people of Brabant acknowledge as their ruler. Lohengrin chains the dove to the boat and departs. Elsa, with one agonising cry of "My husband! My husband!" sinks lifeless in her brother's arms.

It will be seen from the above abstract that the libretto of *Lohengrin* is no ordinary opera book. It abounds in forcible situations, and the poetry, as in all Wagner's libretti, is of very considerable literary merit. With regard to the music, it may be frankly confessed that it is certainly not of a kind calculated to attract the *habitués* of the Italian Opera. It overflows with melody; but it is not the sort of melody which catches the ear at once and haunts the memory afterwards. There is no fear that *Lohengrin* will ever be heard on the barrel-organs in company with *Madame Angot*! There are no detached songs or choruses; one piece follows another without the slightest break, so that the audience, even when most excited, had hardly a chance, so to speak, to get a clap in edgeways. It was very curious to see how the tendency to applause kept on breaking out, and was as constantly hushed down by those who knew the music. In one case it broke all bounds. The grand scene of Lohengrin's arrival in the first act roused an enthusiasm which there was no resisting. The audience positively refused to allow the performance to continue until it had been repeated—a decided error of judgment, though a most intelligible one; at the second performance the chorus, not having been led up to by the previous music, failed to produce anything like the impression it did the first time.

This brings us naturally to notice the distinctive characteristic of the Wagner opera—its dramatic unity. To record a personal impression, I may say that never in my life have I been so overpowered with any operatic performance as with *Lohengrin*. And the force of the impression produced arises not merely, nor even chiefly, from the music *per se*, but from the entire combination of music, drama, action, and *mise-en-scène*. There are many pages of the music which heard in the concert-room would be simply insufferable, but which on the stage produce the deepest impression. Such is especially the case with the long and gloomy scene between Frederick and Ortrud which opens the second act. There is hardly a phrase of melody that one can recall after a single hearing; yet the dramatic truth and power of the whole scene are unmistakable. It has often been said that Wagner's music can only be heard and judged on the stage; and this statement was to the fullest extent justified on Saturday evening. Those who would appreciate the work, however, must lay aside all their preconceived ideas of opera, and be prepared to accept dramatic truth instead of pretty eight-bar phrases. Moreover, to understand the music fully, intimate acquaintance with it is needed, as otherwise much of the significance of the introduction of the chief subjects ("Leitmotive," as they are termed) will be lost altogether, though the general impression of power and beauty cannot fail to strike the unprejudiced hearer, even if he have no previous knowledge of the work whatever.

The performance of the opera was, with one exception (of which presently), extremely good, in many respects even admirable. It is not too much to say that there is no work in the *répertoire* of the Royal Italian Opera which in

point of difficulty for soloists, chorus, and orchestra, even approaches *Lohengrin*. The amount of labour involved in the preparation of the work must have been enormous, and the first word of praise is certainly due to Signor Vianesi, who conducted with a steadiness and decision to which the success of the performance must largely be attributed. The part of Elsa was sung and acted by Mdle. Albani in a truly ideal manner. Not only did she look the character to perfection, but her conception of the romantic and dreamy maiden was admirably carried out, and never exaggerated. Her acting in the great scene with Lohengrin in the third act can hardly be overpraised, while her rendering of the music was not only technically faultless, but in the highest degree artistic. No less praise is due to Mdle. d'Angeri for her performance of the very thankless part of the venomous Ortrud. With the exception, probably, of Wagner's *Tristan und Isolde*, no more trying part exists in operatic music than that of Ortrud; and Mdle. d'Angeri attacked it with a boldness and spirit, and sustained it with a power of endurance which deserve all recognition. Her acting, too, was extremely good, and showed a thorough comprehension of the character. Signor Nicolini's Lohengrin and M. Maurel's Telramund were also most excellent, and Signor Capponi declaimed the part of the herald, which, though important, consists entirely of recitatives, in a very effective manner. The one failure in the performance was in the part of King Henry, which was represented by Herr Seideman, a new comer, who made his first appearance in England on this occasion. Every allowance should of course be made for a *débutant*; but unfortunately Herr Seideman's voice is not sufficient, either in volume or compass, for the important part which he undertook. The chorus, which in the opera has much more than the ordinary proportion of work, sang the very difficult music (in spite of some shortcomings) with a general accuracy and spirit which were the more praiseworthy as the choral portion differs so utterly in character from that to which our operatic singers are accustomed; and the splendid band of Covent Garden played the orchestral accompaniments with the utmost finish, a special word of mention being due to the brass instruments for the discretion which they showed in their performance. Wagner employs the brass so freely that without great care on the part of the players the balance of tone will be destroyed. Nothing could have been finer than the rendering of these parts on Saturday evening.

The *mise-en-scène* of the opera was without doubt one of the most magnificent ever seen at Covent Garden. In each act the opera affords great opportunity for spectacular display, and the scene on the banks of the Scheldt in the first act, the bridal procession of the second, and the mustering of the knights in the third, have probably never been surpassed for brilliance on any stage. The scenery too, particularly that of the cathedral in the second act, was admirable; while special mention ought to be made of the mechanical swan, which plays so important a part in the action, and which if badly contrived would easily excite laughter, but which was admirably devised, its motions being most natural.

The reception of the work by a densely crowded house was most enthusiastic, all the principals being recalled again and again after each act. The temper of the audience may be judged from the fact that they insisted upon encoring the introduction to the third act, though it was then within a few minutes of midnight. Owing to the long pauses between the acts, the opera did not conclude until about a quarter to one, but notwithstanding the lateness of the hour a very small proportion of the audience left their seats until the final fall of the curtain.

How far *Lohengrin* is likely to take a permanent place here it would be hazardous to conjecture. Whether it will ever become really popular with the

class who mostly support the opera is very doubtful. Curiosity had certainly much to do with the large attendance at the first performance, and it was significant that the warmest applause came from the upper part of the house. Musicians, both professional and amateur, will gladly welcome frequent opportunities of hearing the work; but it is not upon musicians that Mr. Gye depends for his subscription-list. By the time that six performances of the opera have been given we shall be better able to estimate the chances of Wagner's future position here; meanwhile it is well that recognition has at last been given to the genius of one of the most remarkable musicians of the present century. EBENEZER PROUT.

OWING to the length to which our notice of *Lohengrin* has necessarily extended, we are unable to do more than record the chief features of the fourth Philharmonic concert, which took place at St. James's Hall last Monday. The programme was excellent, but far too long, including two symphonies, one of which was the "Choral," a pianoforte concerto, and three vocal numbers. Mozart's lovely symphony in D (the one known as the "Haffner" symphony) was the opening piece, but the specialty of the first part was the performance by Signor (query "Herr"?) Ludovico Breitner of Liszt's piano concerto in E flat. The player made on this occasion his first appearance in England, and by the excellence of his rendering of the very exacting work produced a marked impression. The second part of the concert was occupied by Beethoven's Ninth (Choral) Symphony, which was first performed at the Philharmonic concerts just fifty years ago, in the season of 1825.

At the New Philharmonic concert last Saturday a very remarkable *début* was made by a new pianist, Mrs. Beesley, a pupil of Dr. Bülow. The lady joined her master in Bach's concerto for two pianos in C minor, and in Schumann's Variations, Op. 46, but besides this, played Liszt's Concerto in E flat in such masterly style (if the term may appropriately be applied to a lady's playing) as at once to establish her reputation. The concerto was conducted by Dr. Bülow. Mrs. Beesley's performance was received with the applause it so richly deserved; and her further appearances will be looked for with interest.

MISS FLORENCE MAY gave a pianoforte recital at Willis's Rooms last Saturday afternoon, assisted by Signor Papini as violinist, and Miss Sophie Löwe as vocalist. The very excellent programme comprised two Preludes and Fugues by Bach, Schumann's "Faschingschwank aus Wien," Beethoven's "Kreutzer" Sonata, piano solos by Scarlatti and Bennett, a violin solo composed and played by Signor Papini, and songs by Schumann, Brahms and Sullivan.

MDME. MARIE ANGELO gave a piano recital at St. James's Hall on Wednesday afternoon, assisted by Miss Edith Wynne and Mr. Santley. The programme included, besides pieces by Beethoven, Weber, Mendelssohn, &c., two numbers for the left hand alone. However useful as exercises such things may be, they are certainly out of place at a public performance, as they serve simply to show the skill of the player, and can, from their very nature, have no artistic value. If we are provided with two hands, why use only one?

A SERIES of six Summer Concerts is announced at the Crystal Palace, the first of which takes place this afternoon. Among the works promised are Beethoven's Choral Symphony, a selection from Gade's *Erl-King's Daughter*, the first movement of Beethoven's violin concerto (why only the first movement?) to be played by Herr Wilhelmj, and as a very interesting novelty, a concerto in G minor by Handel for oboe and orchestra, the oboe part being played by that admirable artist M. Dubrucq. The chief features of to-day's concert are Beethoven's "Choral Fantasia" (piano, Mr.

Charles Hallé) and Schubert's unfinished symphony in B minor.

THIS afternoon one of the chief events of the musical season takes place at the Albert Hall in the first performance of Verdi's "Requiem," under the direction of the illustrious composer. The work will be repeated on Wednesday evening next at the same place. The solo parts will on each occasion be sung by the four artists who have taken part in the work at the recent performances in Paris—Mesdames Stolz and Waldmann, and Signori Masini and Medini. We shall notice the work in detail next week; at present we will only say that having been present at the full rehearsal on Wednesday, we can confidently promise those who attend the performances a treat of a very high order.

MESSRS. JOSEF LUDWIG AND H. DAUBERT have commenced a series of chamber concerts at the New Gallery, Argyll Street, Oxford Circus, the first of which took place last Wednesday. The programme included Brahms's pianoforte quartett in A, played by Miss Agnes Zimmermann and Messrs Ludwig, Bernhardt, and Daubert; Chopin's Introduction and Polonaise in C (Miss Zimmermann and Herr Daubert), Mozart's Divertimento in E flat for violin, viola, and violoncello; violin solos by Herr Ludwig, and songs by Miss Sophie Löwe. The second concert is fixed for Wednesday week.

M. J. WILD, the head of the music-publishing firm of Schönböcker, died at Paris on the 6th inst., at the age of 82.

At the Carltheater, Leipzig, Verdi's *Aida* was announced for performance on the 28th ult. by the opera company from Chemnitz. A well-filled house was awaiting the rise of the curtain, when an announcement was made from the stage that an injunction had been obtained against the performance, and that the money would be returned. It is said that Messrs. Bote and Bock, the publishers of the music, had obtained the injunction on the ground that the director of the operatic company had only received permission to perform the work "in Chemnitz and the neighbourhood."

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